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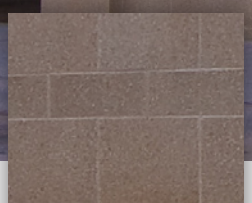

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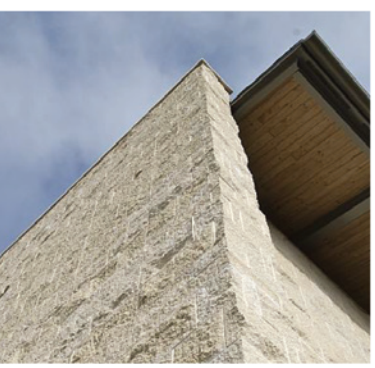

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DEPARTMENTS

05 EDITOR'S NOTE
06 CONTRIBUTORS
11 NEWS/CALENDAR
25 PAPERWORK
27 COMMENTARY
28 EMERGING PROFESSIONALS
68 PORTFOLIO *TASA/TASB AWARDS*
78 PRACTICE
81 MARKETPLACE
84 BACKPAGE

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January/February 2011 Volume 61, Number 1

The Official Publication of the Texas Society of Architects | AIA

Texas Architect (ISSN: 0040-4179) is published six times per year (bimonthly) by the Texas Society of Architects (TSA), 500 Chicon St., Austin, Texas 78702. TSA is the Texas component of the American Institute of Architects (AIA).

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Periodicals postage paid at Austin, Texas, and additional mailing offices. POSTMASTER: Send address changes to *Texas Architect*, 500 Chicon Street, Austin, Texas 78702. Phone: 512/478-7386. Printed in the U.S.A.

Subscription price is $25 per year for TSA members, $30 for nonmembers with addresses in the continental U.S. Reproduction of editorial content without written permission is prohibited. Use of names and images of products and services in either editorial or advertising does not constitute an endorsement by TSA or AIA, nor does comment necessarily reflect an official opinion of either organization. *TA* is indexed by the Avery Index of Architectural Periodicals, available in major libraries.

AIA Turns the Page

Goodbye, *Architectural Record*. Hello, *Architect*

Considering that this is Texas Architect's *annual educational design issue, a history lesson seems appropriate.*

This month, AIA members will receive the latest iteration of the Institute's "official" magazine. Instead of *Architectural Record*, they will find *Architect* in their mail boxes. The switch represents a decision made in late 2009 by the Board of Directors to end the Institute's 14-year partnership with McGraw-Hill in favor of a contract with Hanley Wood. That means *Architectural Record* is out and *Architect* is in as the authorized AIA publication, with all members receiving a subscription through their annual dues.

Regardless of what you may think of either magazine, the changeover is a done deal. The AIA Board, in its collective wisdom, partly based its decision on Hanley Wood's agreement to dedicate eight pages in each edition to AIA-centric information, two for advertisements and six for editorial content. AIA staff will prepare the articles and design the layouts for the pages to be inserted into *Architect*'s press run.

This is just the latest chapter in the long history of AIA periodicals, which began in 1900 with the short-lived *The American Institute of Architects Quarterly Bulletin*. After only two years the Bulletin was replaced by the *Journal of the American Institute of Architects*, which had an initial run of 16 years before the masthead was tweaked in 1929 into *The Octagon: A Journal of The American Institute of Architects*. Then, that nameplate was truncated in 1943 for the second-coming of the *Journal of the American Institute of Architects*, perhaps in a nod to wartime austerity. That lasted through early 1964 when the succinctly titled *AIA Journal* was launched. In 1983, after two decades, *AIA Journal* transitioned to *Architecture: The AIA Journal*. According to an editorial in the final edition of *AIA Journal*, the addition of the word "Architecture" in the title was intended "to underscore the fact that it is a magazine about Architecture as an art and a profession, not a house organ."

(I wish to thank the Institute's archivist, Nancy Hadley, Assoc. AIA, for providing the above chronology. Also, Allen Freeman wrote an interesting summary of the AIA's early adventures in publishing. That article, "The Autobiography of a Magazine," from the December 1987 edition of *Architecture* gives insights into some of the personalities and issues related to the Institute's sometimes hit-or-miss in-house publishing enterprise.)

PHOTO BY ELIZABETH HACKLER

After two years of *Architecture: The AIA Journal*, the AIA decided to get out of the publishing business and contracted with Hanley Wood, which had assisted the AIA in producing its magazine. The partnership resulted in a new monthly periodical, *Architecture*, as the designated AIA publication from September 1985 until that commitment expired in December 1996. The AIA's next step was to sign an agreement with McGraw-Hill that in 1997 bestowed the appellation "official" on the publishing house's venerable *Architectural Record*.

The Institute twice renewed its affiliation with McGraw-Hill, which accounted for around 75,000 subscriptions annually to *Architectural Record* through AIA membership. *AR* was led throughout that 14-year interval by Robert Ivy, FAIA, as its editor in chief. Ivy, used his column in the November edition—the penultimate issue mailed to all AIA members—to ask AIA members to buy a subscription. His overt sales pitch underscored the print media's anxiety over an industry-wide decline in circulation and subsequent dwindling amount of ad pages. (Ivy, however, can breathe a bit easier now that he has been hired as the AIA's new CEO.)

A few months earlier, Ned Cramer, the editor in chief of *Architect*, wrote his June "Dialogue" column about the impending transition. He noted that Hanley Wood ("a smart company that produces award-winning magazines") was founded by two former AIA employees, Mike Hanley and Mike Wood, the in-house publisher and lead advertising executive, respectively, for the *AIA Journal*. Cramer waxed ebullient about the prospects for synergy between his employer and his card-carrying, dues-paying readers.

The ups and downs of the Institute's "official" publication might reassure TSA members about the value of their dues' portion that helps support *Texas Architect*, a subsidy that keeps "the official magazine of the Texas Society of Architects/AIA" in business. By the way, with *Texas Architect* turning 61 this year, it is worth noting that *TA* is one of the very few autonomously published AIA component magazines. That means TSA controls the content and collects all advertising revenue. Keep up the good work!

With this edition, *Texas Architect* inaugurates three new sections: "texas-architect.org" (p. 7), which refers readers to additional online content; "Emerging Professionals" (p. 28), which will regularly spotlight activities and personalities from the ranks of the state's future architects; and "Open House" (p. 32), which will profile a recently completed residential project in each issue.

P.S. Note that TSA has moved its offices to 500 Chicon in Austin (78702). The building, which TSA purchased in November, was recognized in 2002 with a TSA Design Award.

Dror Baldinger, AIA

Anna Mod

Allison Gaskins

Brantley Hightower, AIA

Thomas Hayne Upchurch, AIA

Rebecca Boles, AIA

Bill T. Wilson II, FAIA

DROR BALDINGER, AIA is a partner and director of design at the venerable San Antonio firm Marmon Mok. When not contemplating the brickness of a brick, he may be found photographing great architecture and delicate flowers, serving as vice president of the Baldinger family, or anguishing over the brilliance of the Arsenal Football Club. See page 40 for his review of Alamo Colleges' Northwest Vista Campus.

REBECCA BOLES, AIA recently learned about wiring solar collectors during a light fixture workshop (see photo above). She continues gaining knowledge as she teaches at the UT Arlington School of Architecture. See her 'Emerging Professionals' essay on page 28 regarding award-winning intern development programs at three Texas firms.

ALLISON HSIAO GASKINS is a faculty member of the UT Austin School of Architecture. She also practices independently and has previous design experience with KieranTimberlake in Philadelphia and Cottam Hargrave in Austin. Gaskins' current design/build research implementation focuses on the structural integrity of block towers as built by her three year old as they undergo rigorous testing by his little sister. See her Backpage article on page 84.

BRANTLEY HIGHTOWER, AIA works at LakelFlato Architects in San Antonio. He is also currently working on a multi-year project to document the 50 courthouses of Central Texas. His article about the Texas Historic Courthouse Preservation Program is found on page 27.

ANNA MOD is a historic preservation specialist / architectural historian with SWCA Environmental Consultants in Houston. She loves exploring Texas, looking at buildings, and jumping into rivers and lakes. See her article on page 56.

THOMAS HAYNE UPCHURCH, AIA lives in Brenham and always enjoys the chance to dance with daughter Brennan (now 13). Read his article on page 32.

BILL T. WILSON II, FAIA is a principal with WKMC Architects in Corpus Christi. He currently represents the Texas Society of Architects as one of three regional directors on the AIA Board of Directors. When not managing the design of public education facilities or taking part in AIA activities, he is outdoors staying in touch with our state's great rural and agricultural traditions. See his juror's perspective on the TASA/TASB Exhibit of School Architecture on page 68.

UPDATES

TAMU Master Plan

The Interdisciplinary Life Science Building designed by Perkins+Will and profiled in the Jan/Feb 2010 issue of *Texas Architect* was the first project at the College Station campus of Texas A&M University built under the new requirements of the 2004 Master Plan. Featured on page 50, the new Mitchell Physics Complex, designed by Michael Graves & Associates, is the newest addition to that master plan.

Lost Pines Chapel

Lost Pines Chapel in Bastrop, designed by Murray Legge, AIA, of LZT Architects in Austin, received a 2008 TSA Design Award and was featured in that year's Sept/Oct issue of *Texas Architect*. In October, the rough-hewn, open-air chapel was one of three Texas projects recognized with an American Architecture Award, an annual program sponsored by the Chicago Athenaeum to promote cutting-edge design.

NEWS/EVENTS

TSA Offers Input on IgCC Version 2.0

In December, the Texas Society of Architects sought suggestions from practitioners across the state for specific language to improve the latest draft of the International Green Construction Code (IgCC Version 2.0). To learn more about the role TSA has played to date, visit the Advocacy Resources section of the TSA website.

TSA's New Office Opens Jan. 24

On Jan. 24, TSA opens its doors at 500 Chicon—the Society's new headquarters on the east side of Austin. The 9,400-sf building, built in 1923 and renovated in 2001, is a 2002 TSA Design Award winner and previous home to FD2S graphic design firm.

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TSA Lobby Day Hashtag #ArchDay

Tweet with TSA on Advocates for Architecture Day, Jan. 25, as TSA members visit lawmakers at the State Capitol. Hashtag #ArchDay.

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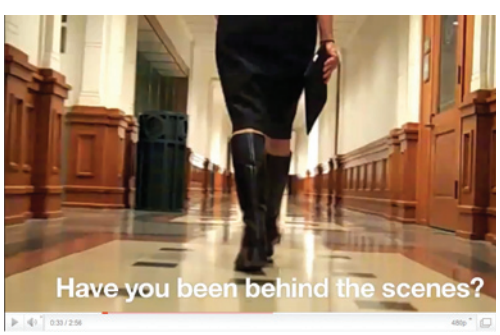
BLOG

El Paso's New U.S. Courthouse

Last September in downtown El Paso, the General Services Administration finally unveiled its new and long-anticipated federal courthouse. The design and construction process was troubled by extensive "value engineering" that frustrated the architect, AIA Gold Medalist Antoine Predock, to the point where he sought to disassociate himself from the project.

W Austin Hotel & Residences

The W Austin Hotel and Residences, designed by Austin firm Andersson-Wise Architects, opened Dec. 9 and is part of the Block 21 development that when completed will include ACL Live and a myriad of retail, restaurant, and office spaces. The architects tried to connect the project to the Austin experience and describe the design as "bohemian and loose, differently modern than other W designs." Heather Plimmer of Stratus Properties worked in collaboration with the architects on the interior concept.



Advocates for Architecture Day

Texas is facing a historic budget deficit of $25 billion, which is a fourth of the overall budget. This means budget cuts will be drastic and revenue sources will be desperately sought! What if architects were procured by price instead of qualifications? What if K-12 schools are forced to choose from state standardized architectural plans? On Jan. 25, over 200 Texas Society of Architects members will gather at the State Capitol and articulate to Texas legislators the issues that affect architects statewide.

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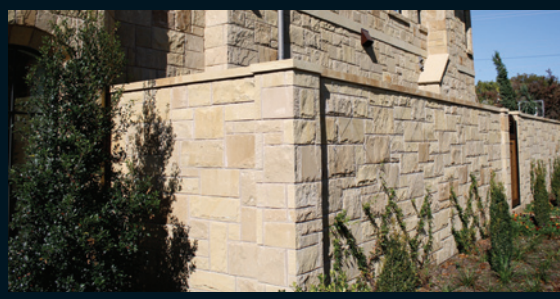

This new home in University Park, Texas was wrapped with native Texas sandstone, as well as the pool coping, waterfall/spa, privacy wall and patio paving.

Architects Plan Advocacy Day at Capitol For Grass-Roots Lobbying of Legislators

AUSTIN On Jan. 25, the Texas Society of Architects/AIA will sponsor its first Advocates for Architecture Day at the State Capitol, an event that is expected to attract 200 architects for individual constituent-legislator conferences. With the event taking place during the first weeks of the biannual Texas Legislature, the agenda calls for the architects to meet with elected officials to advocate for their support of measures intended to enhance the built environment and maintain the integrity of the architectural profession.

A training session that morning will prepare the architects with information to bolster their presentations, focusing on the overall value of architectural services for public projects such as schools and other taxpayer-financed facilities. They also will be briefed on an expected state budget shortfall and its potential impact on the architectural profession. Estimates of the anticipated shortfall range as high as $25 billion, a historic figure that is likely to prompt lawmakers to look at every conceivable means for cutting expenses and raising revenues.

"The 2011 legislative session will be a tough one," says Yvonne Castillo, general counsel for the state's AIA component, in explaining the rationale behind the grass-roots lobbying effort. "TSA expects proposals to tax professional services, weaken qualifications-based selection in procuring architectural and engineering services, and a host of other measures that purport cost savings to the state."

"We have issues to advocate," Castillo explains. "We want passage of at least three important bills: first, our alternative project delivery bill that will provide consistency in project delivery methods and will address current misuses of the law; second, our high-performance building standards bill that requires state buildings, and perhaps other public buildings, to be designed and constructed to be more energy-efficient and economical to operate; and third, supporting any and all bills that maintain the small business tax exemption at $1 million."

The overall goal for hosting Advocates for Architecture Day is to demonstrate to lawmakers that architects are relevant to the Legislature's policy-making process. "As stewards of the built environment," Castillo notes, "it is incumbent on the profession to participate. Engineers, interior designers, landscape architects, and a number of contractor groups host their own lobby days and have been doing so for quite some time. It's time for architects to do the same and if architects fail to participate in the legislative process, other industries will happily jump at the opportunity to make important decisions for us," Castillo states.

As of mid-December, more than 200 architects had registered for the Jan. 25 event. Many will travel alone to Austin from around the state, while at least two groups – from AIA Dallas and AIA Houston – will make the trip on a chartered bus.

To participate in Advocates for Architecture Day, contact TSA's Ted Kozlowski at (512) 478-7386 or *govaffairs@texasarchitect.org*. Access more information at *texasarchitect.org/archday*.

TA STAFF

The halls of the State Capitol will resound with the footsteps of 200 architects on Jan. 25 during the opening weeks of the 82nd Texas Legislature. Sponsored by the Texas Society of Architects/AIA, Advocates for Architecture Day will educate state lawmakers on issues relative to the profession.

PHOTO BY ELIZABETH HACKLER

Preservationists Save 1891 Cottage, Now Updated With 'Green' Strategies

GALVESTON Still, two years after Hurricane Ike, the lingering effects of the storm are widely evident in many parts of Galveston. Ike, reportedly the third costliest hurricane ever to make landfall in the U.S., waylaid the island city on Sept. 13, 2008 with 110-mph winds and a 17-foot storm surge that officials estimate damaged more than 80 percent of the existing houses. In fact, according to a City of Galveston report issued one year after the storm, many of those properties were either abandoned or in need of replacement due to the extent of damage and/or lack of flood insurance.

Among the efforts underway to rebuild the city's housing stock is a program funded through the Galveston Historical Foundation (GHF). That program has successfully rescued a cottage, originally built in 1891, and rehabilitated the 1,000-sf house following local historical preservation guidelines. The project is also remarkable because the design team set out to achieve LEED Platinum certification, a goal that is not easily reconciled with the demands of historical preservation. Known as the Green Revival House, the dwelling is outfitted with sustainable-design features for maximum energy efficiency. Certification is pending as the house awaits a buyer at the market price of $192,500.

Built by carpenter Christian Wolfer, the Victorian-style "shotgun" cottage – similar to those found throughout the island's historic neighborhoods – was knocked off its six-foot piers by Hurricane Ike. The GHF purchased the house in its ruined state, then moved it in February 2010 a distance of 17 blocks, from the 2100 block of Avenue M 1/2 to the corner of 31st Street and Avenue Q. The renovation project, accomplished in partnership with the National Trust for Historic Preservation, drew on the expertise of numerous parties in Houston and Galveston for help and advice in green design and construction. Among the local architects assisting the effort were Greg Lewis, AIA, and sustainability consultant Chula Ross Sanchez, Assoc. AIA.

The project was completed in October, an event celebrated by the GHF with a public open house that drew almost 250 people in 10 hours, according to Brian Davis, the group's director of preservation services. Interest in the project also drew crowds as the project was under construction, with the GHF including the work-in-progress on its May 2010 Galveston Historical Homes Tour. The theme of the homes tour was "Going Green: What's Old is New Again," which was planned as an opportunity to educate the public about how sustainable design can be an affordable aspect of restoration.

"It's often been said now that the 'greenest' building is one that has already been built," GHF Executive Director Dwayne Jones said as the project was nearing completion. "This house will reflect the growing national consensus that restoring an existing building is a far greener choice than building a new one. With historically sensitive modern modifications, and with far less initial use of energy and resources than new a new construction project, a restored historic building can meet the highest standards of both the preservation and the sustainable design communities."

The renovation slightly altered the floor plan by adding a small back porch and reconfiguring the interior placement of the kitchen and the cottage's one bathroom. Similar to the original "shotgun" layout, a long hall runs along one side of the interior from the front entry to the larger of the house's two bedrooms. Window placement remains unchanged except at the rear, where a new doorway opens to the back porch.

The project preserved or reused more than 90 percent of existing materials, according to the GHF, and additional materials were mostly salvaged from other buildings or made from recycled material. Other green features include, a high-efficiency HVAC system, insulated glazing added to the house's original wood-frame windows, and two above-ground cisterns, one for irrigating landscape and one dedicated for the toilet and washing machine.

Matthew Pelz, a project coordinator with GHF, noted that the renovation would serve as a demonstration project to educate other groups interested in using green design and construction strategies on historic structures. "We will learn what can work and share this information with preservationists and consumers across the country," Pelz said during the construction phase. "We'll explain why we used certain things in the house, what we considered and how other things might work better in other situations."

STEPHEN SHARPE

Now called the Green Revival Cottage, the historic home was knocked off its six-foot piers by Hurricane Ike two years ago. The Galveston Historical Foundation spearheaded the preservation effort, completed in October, that demonstrates the value of environmentally sensitive design in updating historic properties.

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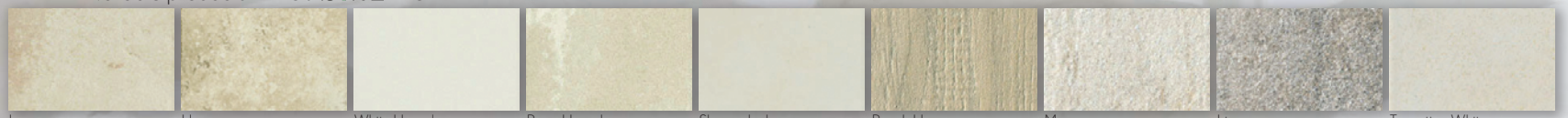

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LRGV Tour of Ranch Architecture Reveals Two Centuries of Changes

LOWER RÍO GRANDE VALLEY On a perfect sunny day in mid-September, participants in AIA LRGV's eighteenth annual Building Communities Conference toured examples of historic ranch architecture in Hidalgo County spanning from the early nineteenth century to the first decade of the twentieth. Led by Mario L. Sánchez, PhD, historical architect with the Texas Department of Transportation, and local architect Manuel Hinojosa, AIA, the day-long tour focused on sites that represented the material and technical transformation of architecture in the region. These sites displayed different landscape conditions that attest to the historical changes that affected far-south Texas between the end of the Spanish colonial period and the beginning of the twentieth century.

The first stop was Toluca Ranch in southeast Hidalgo County. At its zenith a 10,000-acre cattle ranch with frontage on the Río Grande, Toluca Ranch was established in 1880 by Florencio Sáenz, a Spanish immigrant merchant based in Brownsville. Still owned by Sáenz's descendants, the ranch contains a headquarters compound consisting of a two-story Victorian ranch house (1903), a one-story brick ranch store (1908), and the Chapel of St. Joseph The Worker (1899). The chapel is a Victorian Gothic structure maintained by the Sáenz descendants. Constructed of brick made on the ranch, the chapel retains such features as a stretched and painted fabric ceiling, wood pews and kneelers, and exterior louvered shutters.

The next stop was in Hidalgo at the Old Pumphouse Museum, built in 1910-11 by the Louisiana Río Grande Canal Company to pump water from the Río Grande into a network of irrigation canals that transformed what had been 45,000 acres of scrub *monte* into extraordinarily fertile cropland. Such steam-driven irrigation systems were built only after the St. Louis, Brownsville and Mexico Railway entered the Lower Río Grande Valley in 1904, making it feasible to ship crops rapidly to distant markets. Yet the pumphouse was built of locally produced mesquite-fired brick, similar in its range of gold and salmon tones to the brick at Toluca. Between 1993 and 2000, the pumphouse was restored under the direction of the Heritage Foundation of Hidalgo County by Edinburg architects Morales-Best Hinojosa.

Continuing upriver from Hidalgo (which was the only town in Hidalgo County until 1904), the tour proceeded to the chapel at Rancho La Lomita south of Mission. Once part of a larger complex of buildings the chapel stands in isolation in what is now a Mission city park within sight of the Río Grande. Manuel Hinojosa spoke about the restoration of the chapel, for which architecture firm Kell Muñoz won a 2010 TSA Design Award. Removal of the chapel's white-washed stucco finish revealed the small building's composite construction of rubble stone reinforced with brick. Historians date the chapel to 1899. The chapel's design and construction are characteristic of the mid-nineteenth century along the lower Río Grande, suggesting that the chapel may be several decades older than records indicate.

The last stop entailed a 60-mile trek north from the river to the northwest corner of Hidalgo County. This is territory that the irrigation systems never reached. Consequently it is still ranch land. The tour destination was a nine-acre tract that had been the headquarters of a nineteenth-century ranch called Guadalupe El Torero. The site contains two one-story, one-room houses. One has a side gabled roof and is built of rubble stone; the other has a slightly sloped roof screened by high parapets and is built of caliche blocks called sillares. Rancher James McAllen Jr., who bought the site in order to preserve the structures, reconstructed the partially collapsed sillar house in 2003. This house (dated to the 1820s) is built on a rise above an outcropping of limestone caprock. The rise slopes down on the south to the most extraordinary structure on the site, a *noria de comunidad* (community wellhead) that, as McAllen discovered, is referred to in legal documents dating to 1805. The structure consists of a 36-foot-deep well shaft lined with caliche sillares and a high-raised limestone holding tank. According to McAllen, a third component would have been a grade-level stock trough. Back from the river, ranchers were totally dependent on underground sources of water to sustain their herds.

The LRGV/AIA Building Communities Conference tour – organized each year by Rolando L. García, FAIA, and chapter executive director Carmen Pérez García – consistently reveals different facets of the architectural history of the borderland. The ranch architecture of Hidalgo County tracks changes in technology, construction materials, and land tenure that between the early 1800s and the early 1900s marked the region's transformation from arid chaparral to subtropical oasis.

STEPHEN FOX

The historic Hidalgo pumphouse now functions as one of nine Valley sites affiliated with the World Birding Center.

San Antonio Announces Design Awards

SAN ANTONIO After jurors evaluated 48 entries from 17 local architectural firms, the AIA's San Antonio chapter announced the recipients of its 2010 Design Awards during a dinner and ceremony at the Pearl Stable on Oct. 27.

This year's presentation included the chapter's sixth 25-Year Award and the presentation of a special President's Award to former Mayor Phil Hardberger. Serving on this year's Design Awards jury were: Jonathan Segal, FAIA, Jonathan Segal Architects, San Diego, Calif.; Andrew J. Vernooy, AIA, dean of the College of Architecture at Texas Tech University, Lubbock; and Allison Williams, FAIA, Perkins + Will Architects, San Francisco.

The following three projects received Honor Awards, the chapter's highest recognition:

LC Ranch in Logan, Montana, by Lake/Flato Architects, sits at a point of transition where the landscape changes from the rolling hills of native grass prairie to the Gallatin River. The headquarters building is tucked into a hill for earth tempering while taking advantage of valley views. The structural form is depressed into the landscape to conceal the roof from a country road.

Cutting Horse Ranch in Parker County, also by Lake/Flato, is a 175-acre horse ranch developed for the care, training, and breeding of competition cutting horses. The complex includes a 45,000-sf indoor arena, a 22-stall training barn, ranch offices and a staff lunch room and other spaces.

The **Bridge Homeless Assistance Center** in Dallas, by Overland Partners, is a multi-purpose facility dedicated to providing safe haven and social services for more than 6,000 homeless people in Dallas. This project also was awarded the Commendation for Sustainability.

Merit Awards were presented to the following four projects:

Overlook Pavilion at Penn State Arboretum, by Overland Partners Architects, is the architectural anchor to the university's arboretum. It was designed to create a vibrant educational center and events center that contributes to the quality of life on campus.

Cypress Campus Center–Northwest Vista College in San Antonio, by Sprinkle & Co., is a community college student center intended to be a "one-stop shop" for students and families. (See feature article on p. 40 in this edition.)

Brown Residence, Scottsdale, Ariz., by Lake/Flato Architects, is located in an expansive golf community with stunning desert views. The residence presents an unassuming, modest scale to the street while allowing generous spaces inside.

Container Guest House in San Antonio, by Poteet Architects, is a guest house made of shipping containers. A large steel and glass lift/slide and end window wall open the interior to the surrounding landscape.

Citation Awards were given to the following four projects:

Schertz Public Library, by Kell Muñoz, is a 30,000-sf municipal library in a growing suburban city. Located on a main street, the library anchors the street and creates a cultural identity for future civic buildings.

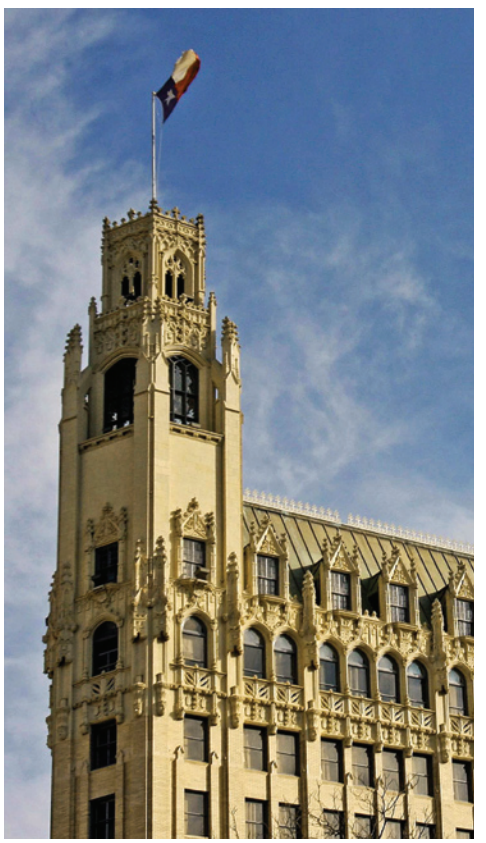
Lake/Flato's **Porch House** in Vanderpool is a residence that combines factory-built modules with site-built elements to create a Hill Country ranch. The modules are part of a series of plans that are designed to be combined and arranged in a wide variety of configurations in response to site and program requirements.

Bexar County Juvenile Probation in San Antonio, by Marmon Mok Architecture, is a

'San Antonio Awards' continued on page 76

LC Ranch

The Bridge



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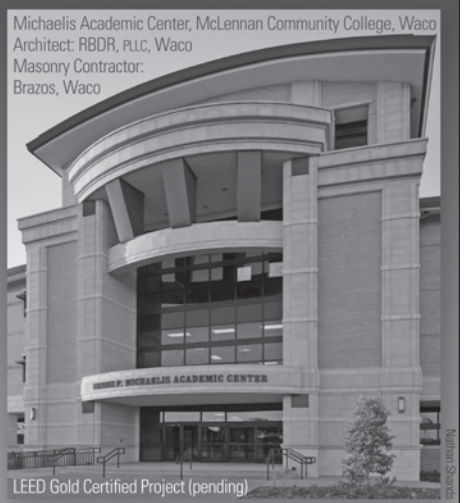

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Four Awards from Fort Worth Jury

FORT WORTH Four projects were recognized for excellence in design at the AIA Fort Worth's 2010 Design Award Program held Oct. 5 at the Modern Art Museum of Fort Worth.

Jurors for the annual competition were Will Bruder, AIA, of Will Bruder+Partners in Phoenix; Trey Trahan, FAIA, of Trahan Architects in Baton Rouge; and Kevin Keim, director of the Charles Moore Foundation in Austin.

Selecting from a field of 24 built works and seven unbuilt works that included a "spectrum of work from a birdhouse to a stadium," jurors based their selections on a "conversation about authenticating a building." The jury's overriding question about all the entries was: How do you connect a building to place? Following the review of the submittals, the jurors noted that they "saw the economy in the entries [and] as a result, saw a lot of remodels, repurposing, interesting interventions and connections of additions and redos of buildings. [The entries] represented interesting opportunities and question the dialogue, the grain, and the sensibility of the projects."

The Honor Award went to the **Rios Residence** by Richard Wintersole, AIA. The jury described this residential remodel and addition as "a quiet, serene, well-proportioned, well-choreographed series of spaces; architecture at the highest plane." Created over the course of four alterations and additions where the family of five "camped" out in rotating sectors of their home, the jury found a "sensuality, simplicity, [and] mastery of so many nuances was evident, giving real meaning to space, understanding light and detail."

The **Lou and Nick Martin Student Center at Fort Worth Country Day**, designed by Richard Hunt, AIA, of Gideon Toal, earned a Merit Award. Commenting on the new campus center that is an addition to the existing theater, the jury noted that "[the] project was about making the place in between significant, so that the buildings drew you in, in a celebratory way, celebrating the act of arrival, taking advantage of what's outside, to create a world that is outside that is fitting, a really pleasant place to be both outside the periphery but inside as well."

The **All Church Home for Children – Chapel Renovation** by Lee Hill, AIA, of Hahnfeld Hoffer Stanford, also earned a Merit Award. Restoring a Neo-Gothic-style chapel built in 1958, the jury "found this one began to speak of context. This is an architect that had a tremendous sensitivity and respect for the original structure and restraint, keeping one's ego in check so to speak and just making important but very respectful moves to elevate this existing building."

In addition, the jury gave special recognition for the detailing of the **Auditorium at Timber Creek High School by VLK Architects**. This school, designed by Chad Davis, AIA, is the fourth high school in the Keller Independent School District. The jury believed the "special details found in this auditorium piece create a real exciting environment. It was working against the model of the more typical [school]. This design team challenged that in numerous places and was one of the more exciting spaces we saw."

After the jury's announcement of the awards, Bruder gave a presentation, titled "In Celebration of People and Place," on his work and inspirations, including a discussion on his mantra of creating an "architecture of poetry and pragmatics."

"There are too many structures in Phoenix and Fort Worth and the highways that don't raise the hair on your neck," he explained. "They don't become special. There are background buildings I accept, but that doesn't give background buildings the excuse to be ugly and bad and a drawdown on the environment....On the other hand, we have starchitects that are into form. They are doing things that are all about 'just because they can.'...They can twist and distort and do all this other stuff, but again, architecture is not about that. It's not about being outrageous and radical, it's about the balance of poetry and pragmatism and when it comes out right, it is called architecture."

TOM MANGANIELLO, ASSOC. AIA

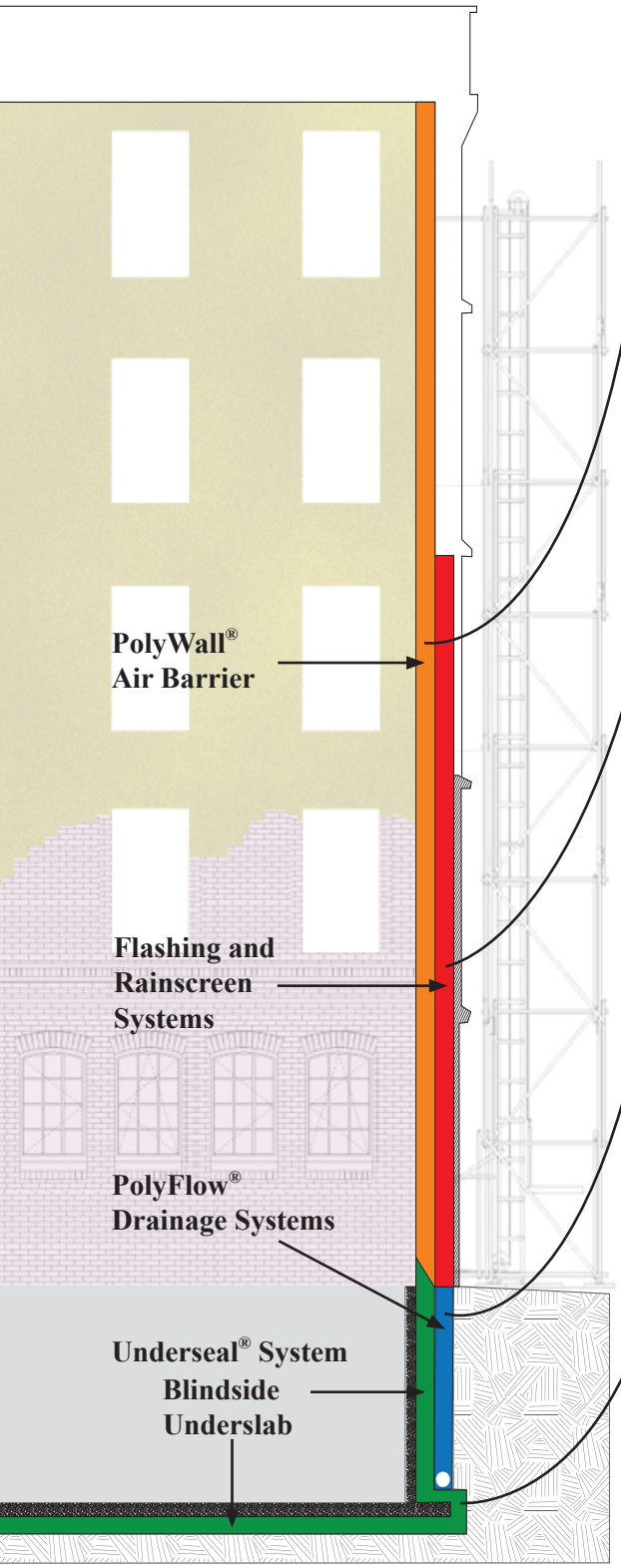
Rios Residence

Lou and Nick Martin Student Center

All Church Home for Children

Auditorium at Timer Creek High School

Masters of the Envelope



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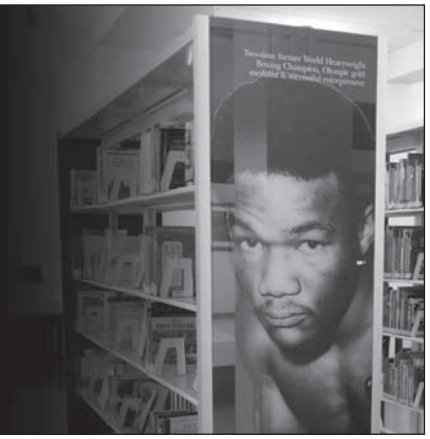

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AIA El Paso Presents Awards

EL PASO This year's AIA El Paso Design Awards program was juried by eight esteemed architectural educators from Universidad Autonoma de Ciudad Juarez, located just across the international border. The jury met for two days and reviewed a total of 34 entries, ultimately recognizing five projects with awards for design excellence in four categories.

Among the pool of judges, five selected projects for Design Awards. Another three reviewed candidates for a Green Building Award, but no award was presented.

The jury chair was Dr. Hector Rivero, head of the university's Department of Architecture.

After the two days of review they selected the following projects for awards:

GECU Central Operations by Perspectiva received an Honor Award. Entered in the Commercial category, the project received high marks by the jury for its unusual design and its generous spatial quality, especially in the main lobby.

Armijo Branch Library Computer Lab Addition by GA Architecture was recognized with a Merit Award. Entered in the Civic category, the project was praised by the jury for the way the exterior was brought into the interior space, using natural light to accent interior features, and thoughtful detailing of the interior spaces.

Tornillo High School by Alvidrez Architecture was presented with an Honorable Mention. Entered in the Civic category, the project intrigued the jury with its unusual exterior, but what won this project an award was the architect's careful attention to interior details.

El Paso Community College's Culinary Arts Program by ParkHill Smith and Cooper received an Honor Award in the Interiors category. The project was built within an existing warehouse-type structure. The jury loved the play of light and interior detailing within this space, as well as its design of space and form. (See article on p. 74)

In the Studio category (open to students and non-architects), an Honor Award was presented to **Numinous Space** by designer William Helm. The jury was inspired by the designer's understanding of the region's desert environment and his creation of four special places for viewing natural phenomena. (For more information on this project, see Paperwork on p. 25.)

ROBERT GARLAND III, AIA

GECU Central Operations

Armijo Branch Library Computer Lab Addition

Tornillo High School

El Paso Community College's Culinary Arts Program

'The Vibrant City' at AIA Austin

AIA Austin hosts the photography exhibit "The Vibrant City" with images by Edgar Farrera, AIA. The images form part of Farrera's ongoing exploration into the buildings and objects that contribute to the unique character of a place, and of the spaces between them that we inhabit. For more information, visit *www.aiaaustin.org*. Thru JAN 14

Call for Entries: AIA/COTE Awards

The American Institute of Architects Committee on the Environment (COTE) requests submissions for its annual COTE Top Ten Green Projects awards program, which showcases projects that feature excellence in sustainable design principles and reduced energy consumption. Awarded projects will be exhibited at the AIA National Convention and Design Expo in New Orleans. Registration forms and other information can be accessed at *www.aia.org/practicing/groups/kc/AIAB086553*. Deadline JAN 24

Advocates for Architecture Day

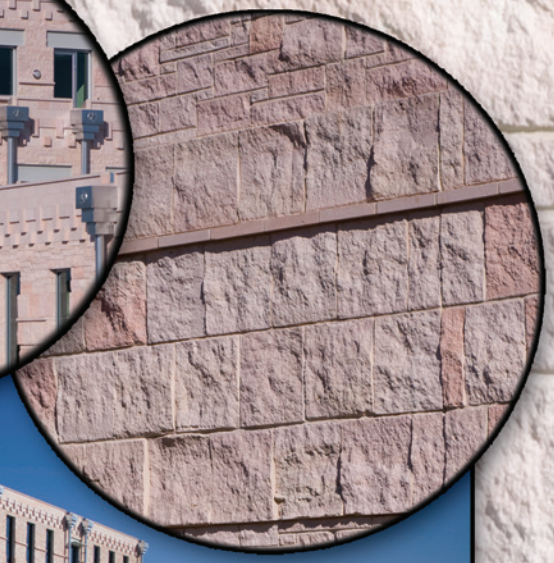
The Texas Society of Architects|AIA hosts its first lobby day at the State Capitol, Advocates for Architecture Day on Jan. 25, 2011. Training will begin that morning at 9 a.m. at the AT&T Conference Center/Hotel, with visits to the Capitol scheduled throughout the day. A reception will be held Jan. 24 at 6 p.m. at TSA's new headquarters, 500 Chicon St. in Austin. For more information visit, *www.texasarchitect.org*. JAN 25

Rice Presents Ben Van Berkel

The Rice Spring 2011 Lecture Series presents Ben Van Berkel, principal architect, UNStudio. The architect's first commission to design the Erasmus Bridge 1996 in Rotterdam profoundly affected his understanding of the role of the architect today and constituted the foundation of his collaborative approach to practice. Recent projects include the Mercedes-Benz Museum in Stuttgart and Arnhem Central. Rice University, 5:30 p.m. More information is available at *www.arch.rice.edu*. JAN 27-28

DAF Hosts 'The Design of Sustainability'

As part of its 2010-11 Lecture Season, the Dallas Architecture Forum presents "The Design of Sustainability – Science and Sensibility." Gary Cunningham, FAIA, will discuss sustainability in multiple contexts, be it the newest technology, lifestyle, or time-tested regional design, and how all of these can flow together to present a new aesthetic and approach to the built environment. Access more information at *www.dallasarchitectureforum.org*. FEB 8



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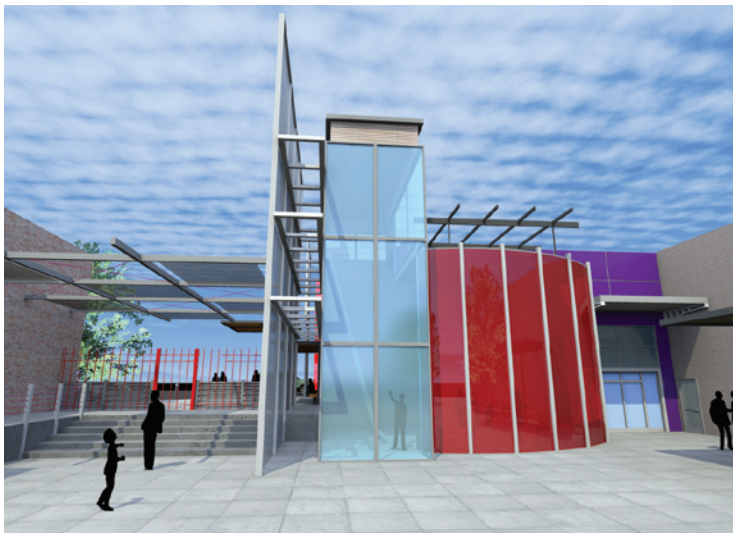
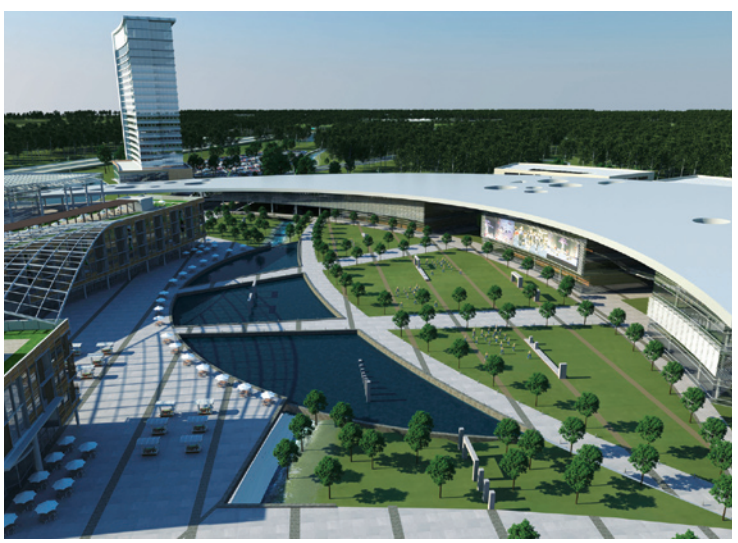


Discovery Science Place

Discovery Science Place in Tyler, designed by Butler Architectural Group, is a hands-on museum for children of all ages. The museum has been located in the same early-1900s building for the past 15 years and recently acquired an adjacent structure. The space between the buildings had been used as a parking area for museum patrons. The new design reclaims this area for outdoor science displays and learning stations, and unites the two buildings while adding indoor and exterior learning spaces. The design also re-imagines the entrance to the museum. A plaza drop-off/pick-up space is located at the new entrance and a renovated lobby descends from a higher parking area to the main floor of the museum directing visitors to several different galleries. The new addition serves as a waiting area for children and parents, and provides views to an outdoor space for educational activities. A sunscreen protects glass walls from the southern sun and provides side display panels for an outdoor, shaded, terraced classroom. The project is expected to be completed in early 2012.

Gateway Park

Gateway Park, designed by Perkins+Will's Dallas office for a site outside Jackson, Miss., is conceived as an emerging type of mixed-use development known as an "airport city." The 4.45 million-sf project is located in Mississippi directly south of Jackson-Evers International Airport on 200 acres of woodland. A newly approved Airport Parkway will bisect the site and create a shortcut from downtown Jackson. An office campus, a 10,000-seat performing arts center, and a series of hotels, offices, and retail facilities make up the program. The development is based on a circular shape that visually stands out to incoming air traffic and to motorists along the airport's main road. The architects included sustainable-design features such as expansive rooftops that will capture solar energy or serve as thermal masses through green roofs, as well as pond surfaces aligned with prevailing winds to provide inductive cooling for outdoor public spaces. Another strategy for renewable energy employs wind turbines – that double as kinetic art work – installed parallel to the new parkway.



Numinous Space

Architectural designer William Helm conceived Numinous Space as a design experiment, on an undisturbed 10-acre tract in a Chihuahuan desert basin between El Paso and Las Cruces. Inspired by James Turrell's *Roden Crater*, Helm proposes to construct four elevated observation posts that frame views out to the surroundings from spaces designed to alter one's perception of objective reality through optical phenomena. The four views of Numinous Space are: the horizontal *Alpenglow*, which sets up a foreshortened condition that flattens the perceived distance between the nearby man-made elements and distant mountains; the vertical *Skylight*, which guides the eye along a narrow slice across the site that corresponds to a vertical element on the horizon; the rectangular *Mirage*, which speaks to the purity of the horizon on a plain of vast extent; and the hemispherical *Afterglow* (shown), which melds the orange light of evening twilight with the cobalt blue of the overhead sky. Numinous Space was recognized with a 2010 AIA El Paso Honor Award in the studio category. (See p. 23.)

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Investments in Heritage

Preserving Texas' historic county courthouse makes sense even in challenging economic times

by J. BRANTLEY HIGHTOWER, AIA

SOME OF THE 254 COUNTY COURTHOUSES THAT DOT THE TEXAS landscape were built when the communities they serve sat quite literally on the frontier of civilization. Highly visible symbols of a commitment to the rule of law, these historic buildings were more than mere containers for the functional needs of county government. Today, they continue to serve their communities while also representing part of a rich architectural heritage that is unique to our state.

Because county governments exist as local administrative arms of the State of Texas, the construction of these facilities have always been tied to decisions made in Austin. In fact, most of Texas' historic courthouses were built in the last two decades of the 1800s after the Texas Legislature enacted measures that allowed counties to issue bonds to finance the construction of public buildings. The result was a construction boom of ornate structures erected in the then-popular Victorian and Romanesque styles.

Over the decades that followed, changing economic conditions caused many of these grand edifices to fall into increasing states of disrepair. The courthouses, designed to meet specific programmatic needs of a century ago, were often severely challenged in adapting to the expanded scope of county government. Years of deferred maintenance, poor integration of new mechanical systems, and insensitive additions took their toll, often rendering the buildings unrecognizable from their original forms. Furthermore, a number of truly misguided aesthetic "modernizations" stripped elaborate ornament and tower structures in order to create a more streamlined exterior appearance. Internally, former grand volumes were often subdivided to accommodate additional office space.

By 1998 the situation across the state had deteriorated to the point where the National Trust for Historic Preservation placed Texas' county courthouses as a group on its annual list of Most Endangered Places. While public sentiment almost always favored returning these structures to their original condition, local budget conditions limited the scale of restoration work.

One year later, the Texas Legislature created the Texas Historic Courthouse Preservation Program (THCPP) that had been championed by then-governor George W. Bush. The Texas Historical Commission was charged with devising a process by which individual counties could apply for grants to execute appropriate restorative work.

In the 12 years that have passed since its inception, the results of the preservation program have been remarkable. In all, 137 grants have been awarded to 81 counties. By the end of this year, a total of 55 courthouses will have been rededicated following complete restoration funded through THCPP grants.

'Improvements' to the 1886 Bosque County Courthouse, designed by J.J. Kane, expunged its Victorian Gothic Revival characteristics. But, thanks in part to a grant through the Texas Historic Courthouse Preservation Program, its missing Italianate clock tower has been reconstructed. ArchiTexas was the restoration architect.

PHOTOS COURTESY ARCHITEXAS

But the preservation program has produced much more than beautified government buildings. The restoration of a county courthouse also can serve as a catalyst for redevelopment of the towns where they are located.

In Weatherford, Parker County Judge Mark Riley recently described how the restoration of the 1886 courthouse helped "stabilize downtown." The revitalized courthouse (originally designed by architect W.C. Dodson; restored under the direction of Cauble, Hoskins & Loose and rededicated in 2003) also has become a center for community activity. Judge Riley related how a recent production of "Twelve Angry Men" was

Continued on page 77

Outstanding Intern Programs in Texas

by REBECCA BOLES, AIA

(top) FKP Architect's emerging professionals entered 'Boot Out Hunger' in 2010 Construction Houston. (above) Interns with English + Associates Architects laid the groundwork for 'A Drop in the Bucket' in the AIA Houston's 2010 Sandcastle competition.

MANY DISCUSSIONS ABOUT THE PRACTICE OF ARCHITECTURE end with the conclusion that architectural interns aren't what they used to be. Well, that's true: some of today's emerging professionals are better trained because of improvements to the AIA's Intern Development Program (IDP). Since its start in 1976, the program has undergone meaningful changes that benefit interns and the firms that employ them. In addition, several architecture firms around the country have taken significant steps to improve their in-house programs for emerging professionals. Each year, the AIA awards the best of those programs. In 2010, three of the 10 firms recognized with IDP Outstanding Firm Awards were in Texas—English + Associates Architects, FKP Architects, and Parkhill, Smith & Cooper.

These firms are varied in size. Houston-based English + Associates Architects, is an 18-person office; 10 of whom are on the IDP path. FKP, with offices in Houston and Dallas, has a total staff of 160, with 62 architects and 41 interns. Parkhill, Smith & Cooper (PSC), a 250-person multidisciplinary firm, employs 84 within the architectural divisions of its El Paso, Lubbock, and Midland offices. Twenty-one of the 84 PSC employees are interns.

The Intern Development Program Advisory Committee (IDPAC) of the AIA expanded the awards program in 2008 to offer Firm Awards to those that demonstrate 12 essential criteria in five categories: mentoring, supervising, training opportunities, commitment to the IDP, and ARE support. Despite the size differences among the firms, all have adopted similar enhancements to boost intern participation in the IDP program. The following is a summary of their winning strategies in those five categories.

TOP PHOTO COURTESY FKP ARCHITECTS; BOTTOM PHOTO COURTESY ENGLISH + ASSOCIATES ARCHITECTS

Mentoring

Each firm stressed the importance of an available mentor. Mentorship both inside and outside the firm was seen as valuable. PSC uses a "buddy system" that matches new employees with experienced staff to help them through their first several weeks of employment. FKP instituted the "My Principal" program in which the interns may choose one of 16 principals to be their mentor. At English + Associates, the result of the smaller firm size is that registered architects are working directly with the interns so that architectural guidance is readily available.

Supervising

Each firm depends on quarterly one-on-one meetings between the emerging professional and the firm principal or their IDP supervisor. The purpose of the meeting is to review IDP work experience within the firm and to monitor progress on the Architectural Registration Exam (ARE). Each quarterly meeting is documented to serve as a benchmark for the next scheduled review. The quarterly reviews are beneficial for both parties. The process not only focuses the intern toward completion of the IDP, but also directs the firm on how to best support the intern and which project assignments are needed to round out their experience.

The pace set by the quarterly meetings is well suited to intern reporting of their work experience especially since the 2010 adoption of the "six month rule," which requires that interns submit their training hours to National Council of Architectural Registration Boards (NCARB) in reporting periods of no longer than six months. The hours must be submitted within two months of their completion to be valid.

In order to ease IDP reporting, English + Associates and PSC have structured their time sheets to coincide with the electronic Experience Verification Reporting system (e-EVR) required by NCARB.

Training Opportunities

The interns reported that experience working on diverse project types is invaluable. IDP requires a total of 5,600 training hours, including Design and Construction Documents, Construction Contract Administration, and Office & Project Management. Firms that utilize start to finish team approaches maximize the opportunity for interns to work on all phases of a job from programming and schematic design to construction administration.

Of the total 5,600 IDP hours required, 1,880 are elective credits. Any AIA-approved continuing education program may be counted as an elective supplementary education credit so all the firms encouraged participation in local AIA chapter programs, as well as events sponsored by allied organizations such as the U.S. Green Building Council or the Construction Specifications Institute. Membership fees to join these organizations are largely or entirely paid by the firms. Also, lunch and learn presentations were scheduled weekly or biweekly offering vendor expertise on materials and installation procedures accompanied by the all-too-familiar box lunch.

In addition, FKP and PSC developed educational programs specifically for their offices. FKP utilizes a specialized program, the Chrysalis Project, for intern training. This is an 18-month role-playing exercise in which the interns perform as architects and senior staff plays the role of hospital administrators. This exercise familiarizes FKP interns with the tasks required for planning, programming, and design of complex hospital facilities. In addition interns learn the standard operating procedures for the office and gain experience in specialized software. PSC sponsors the Parkhill, Smith & Cooper University (PSCU), an annual two-day continuing education event for their employees. This allows interns access to continuing education credits for those unable to attend state or national conventions.

Eighty of the total IDP hours must be community based. Volunteering for AIA activities like Canstruction, or other service organizations help to involve the interns as a representative of their firm within the community. Interns head all community service committees at FKP.

Commitment to the IDP

Each firm keeps up to date through the efforts of an in-house IDP Auxiliary Coordinator who is charged with informing the firm of changes in IDP procedures and Texas Board of Architectural Examiners policies. All NCARB Council filing fees are paid by the firms for their interns through the successful completion of the ARE exam.

ARE Support

All the firms reported that a library of study materials for the registration exam – including study guides, flash cards, and sample tests – was maintained for their interns. Also, several noted that electronic study guides and NCARB practice exam software were accessible 24/7 from the firm's server.

Internal study groups were formed for lunchtime practice for design vignettes and multiple-choice drills. Additionally, interns were offered the benefit of paid time off or tuition reimbursement to attend outside exam preparation seminars.

All intern costs for ARE divisions completed are reimbursed 100 percent. Some offered paid time off to take the exam, while others capped the number of allowable exam hours. ARE completion was rewarded with a monetary bonus in several firms.

There should be no surprise that the award-winning firms discussed here have benefitted in ways that surpass the IDP program. All three IDP Outstanding Firm Award winners from Texas were recognized as top firms to work for by various business presses. From 2008-2010, English + Associates has been recognized by the *Houston Business Journal* as a top employer for businesses with 10 to 100 employees. Parkhill, Smith & Cooper ranked in the Top 3 of the 2010 Best Multidiscipline A/E Firms to Work For from Stagnito Media/*CE News*. Based on a statewide survey of businesses published by *Texas Monthly*, FKP was named as one of the Best Companies to Work for in Texas for the third consecutive year. Ledia Osmani, Assoc. AIA, said this about the firm's corporate culture: "One great thing about FKP is the encouragement and availability of means they give to not just interns, but to all employees to further develop their knowledge and experience."

The benefit of full participation in the IDP process is that it builds a business culture that promotes continuing education, not as a duty to be marked off, but one that invests in furthering the knowledge that their employees gain for themselves, their work, and the communities in which they live.

Rebecca Boles, AIA, is a frequent contributor to *Texas Architect*.

For expanded intern profiles from all three IDP Outstanding Firm Award winners, see the TSA blog. NCARB Intern Development Guidelines, effective October 2010, are available at *www.ncarb.org/forms/idp_guidelines.pdf*.

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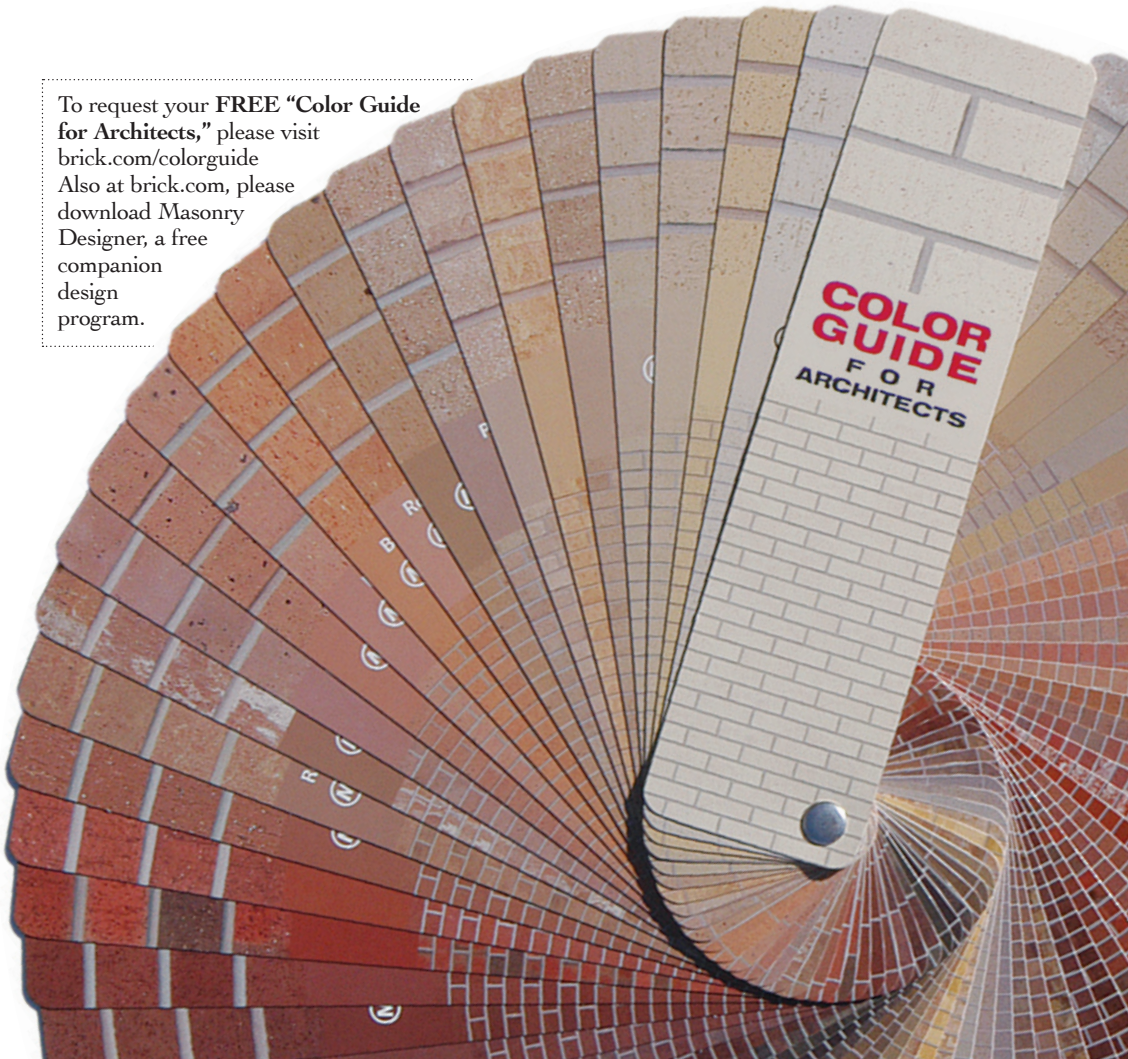

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Enfield Residence

by THOMAS HAYNE UPCHURCH, AIA

Being the architect on the house for his daughter, Liz Tirrell, and her family, was "like a surgeon operating on his own daughter," says Frank Welch, FAIA. While he admits to being "very nervous" about the project, she recalls the experience as "fun" and one that offered fresh insights into her father's extraordinary design skills.

Upon introduction to this recently completed residence, certain characteristics – simple, quiet, restrained, elegant, genuine – immediately come to mind. These same traits have run consistently through Welch's work for many years.

The father-daughter collaboration represents Welch's latest residential project in Austin. As a younger man, Welch worked with O'Neil Ford and took to heart his mentor's affinity for regional vernacular. He later established his own practice, originally in Midland and later in Dallas, the two places where most of his residential designs were built, although he has created many notable houses around the state over his long career.

Named for the street it faces, the Enfield Residence fits the needs of a small family – Liz, her husband Ed, and their now 14-year-old son, Franklin – into about 3,000 square feet of well-proportioned and clearly organized spaces that are enlivened by natural light and visual connections to the outdoors. In addition, there is a separate structure – dubbed "the motel" – of about 600 square feet that combines a guest house, a storage room, and a playroom for Franklin, as well as a small pool set in between the two structures.

PROJECT Enfield Residence, Austin
CLIENT Ed and Liz Tirrell
ARCHITECT Frank Welch & Associates
DESIGN TEAM Frank Welch, FAIA; Scott Marek, AIA
CONTRACTOR S&W Construction
CONSULTANTS Walker Structural Engineering (structural); Mark Word Design Landscape (landscape); Palco Lighting (lighting); Blaine Johnson (interiors)
PHOTOGRAPHER Charles David Smith

A couple of residential lots removed from a busy suburban intersection, the house sits back, unassuming, from the traffic moving by. The architect's intent was to design a quiet house that fit into the neighborhood of mid-twentieth-century homes. The concept that developed featured two block forms sited to create a progression of "front court, house, interior court, and back house." The house was carefully placed on the 75' x 150' lot between two rows of mature, high canopy oak trees that offer summer shading for the front and interior courts. In addition, the trees of the front court provide a visual filter between the house and street. A low stone wall defines a separation between the street and the front court, marking a more distinguished boundary between public thoroughfare and private yard. As Welch notes, the masonry partition "keeps the street from leaking into the property and provides a sense of arrival."

While the front of the property is edged by a busy road, the rear of the property confronts a large two-story duplex development, "looming" from behind as described by project architect Scott Marek, AIA. The solution was to shield the view by placing the guest house – a one-story structure that stretches the same width as the main house – to the property's rear setback line and configuring its shed roof to peak at the back.

Both the two-story main house and the smaller guest house share the same material palette, with exterior walls of sand-colored stucco, unadorned openings for windows and doors, and standing-seam metal roofs. Local limestone wraps the chimney on the main house and forms the low wall between the street and the front court.

Modest steel columns along the front of the main house support a trellis and brise soleil, both fabricated with horizontal wood slats, to provide shade for the ground level of the south-facing facade. This combined assembly articulates the house facade with fixed materials and changing light. Along the north facade are two levels of exterior spaces – an open porch at ground level and screened porch above – that face the interior court and guest house. Both of these attachments not only provide a transition between outside and inside, but also create distinct spaces with purpose: the south trellis/sunshade reinforcing a sense of arrival and the north porches protecting occupants as they enjoy the outdoors.

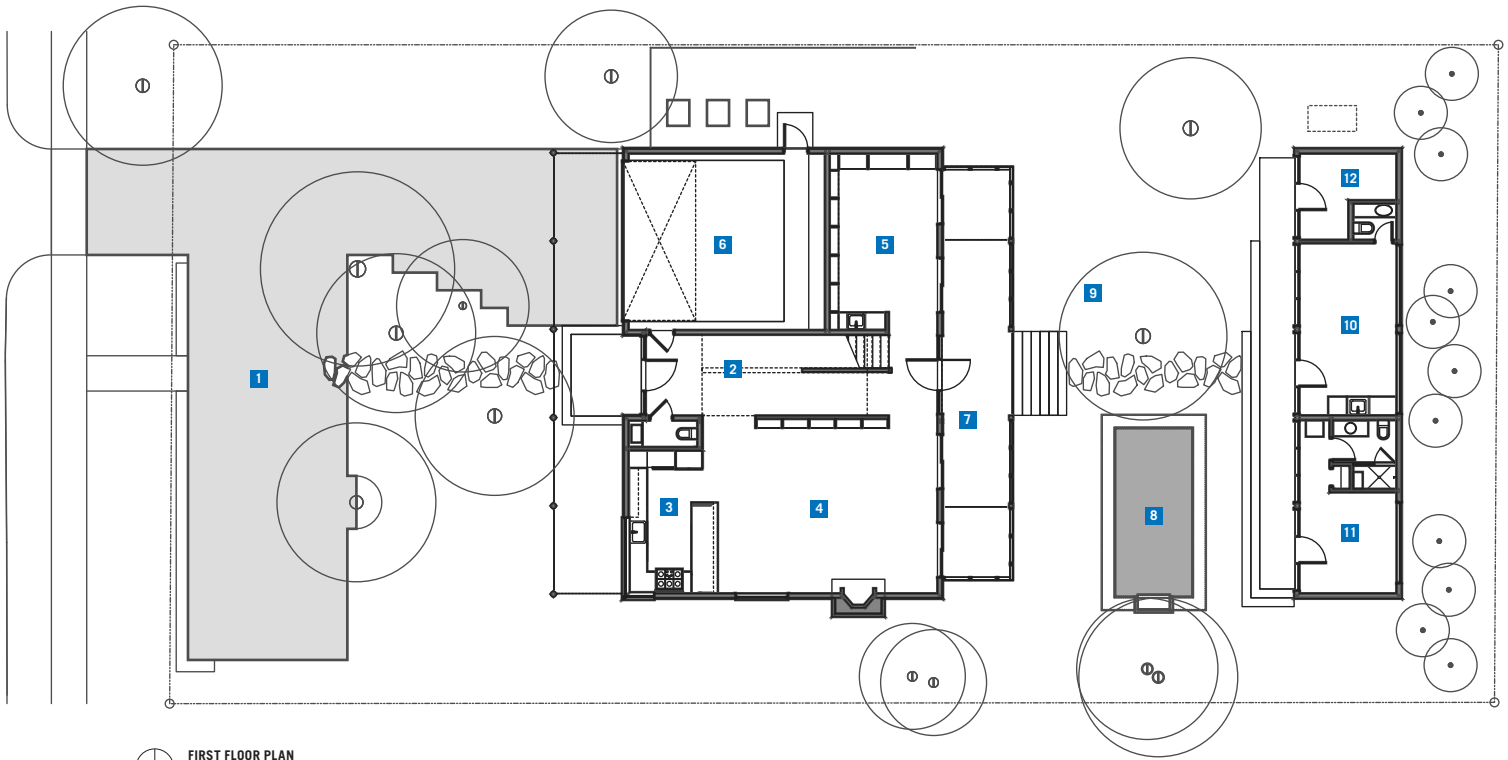
Entering the house, one recognizes the understated beauty enclosed by the exterior architecture. It is space consistent with Frank's statement that the "interior is the main event," not the exterior. A double-height stair hall organizes the interior spaces, as well as the means of access to those spaces, linking the front entrance to rear entrance and first floor to second, with living and sleeping areas placed along the hall's length.

(preceding spread) Frank Welch & Associates designed the Enfield Residence with a double-height, skylit stair hall that organizes the interior spaces. The main house is set back from a busy suburban street in west Austin, with mature oaks and a low stone wall to buffer the sights and sounds of the traffic.

(this page, right and left) The architect sought to design a "quiet" house for his daughter and her family. The complex contains a total of 3,850 sf of air-conditioned space divided between the main house and the guest quarters.

(opposite page) Outdoor living areas on both levels of the main house provide protected spaces for enjoying the courtyard and pool.

'The interior is the main event,' says Frank Welch, FAIA, whose floor plan for the house allows for uncluttered simplicity with abundant natural light.



FIRST FLOOR PLAN
1 ENTRY COURT
2 STAIR HALL
3 KITCHEN
4 LIVING/DINING
5 LIBRARY
6 GARAGE
7 PORCH
8 POOL
9 INTERIOR COURT
10 PLAYROOM
11 GUEST ROOM
12 STORAGE

Interior spaces are simple volumes, comfortable in scale, and resonating with natural light. Spaces on the first floor open easily to one another, offering additional light and selective sightlines to adjacent spaces. A freestanding bookshelf separates the living/dining areas from the stair hall, allowing light from the hall to enter over and around the wall of books. Openings in the exterior walls frame views to the landscaped yard while admitting natural light that changes through the day.

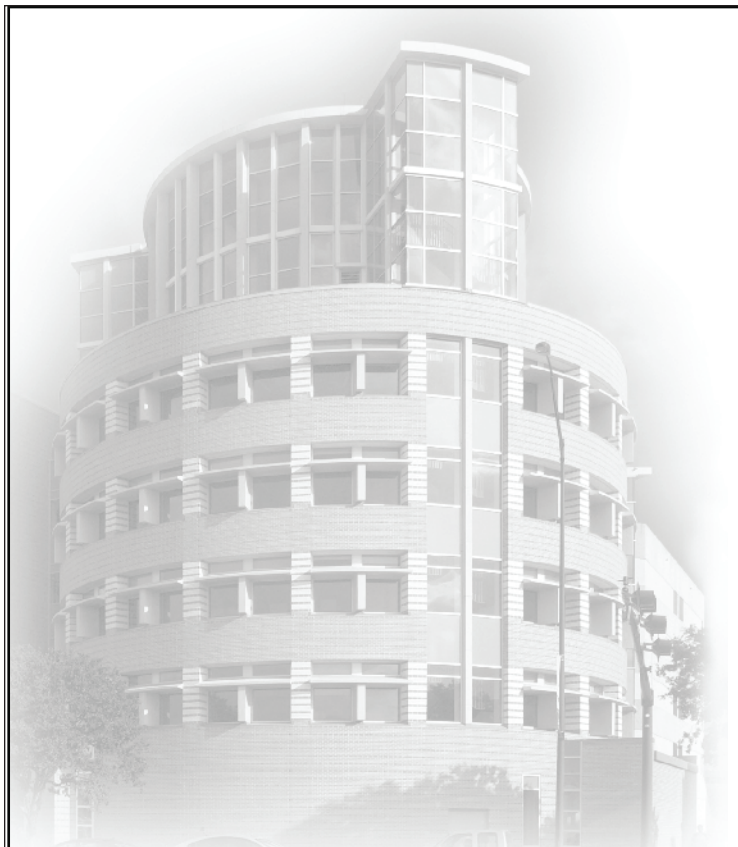
One of the more subtle and appealing qualities of the plan is the way certain spaces are tucked away, keeping the house uncluttered. Spaces and details that are functional, but not visually contributing to the living spaces, are accessible, but not obvious. The powder room is concealed off the entry, the bar opens only to the more private library, and the kitchen is organized such that views from the living/dining area extend without distraction across the counters and through the front window to the landscape beyond. The entrance to the ascending stairs is opposite the house entrance, establishing a separation for privacy to the second-floor bedrooms. Atop the stairs a "command center" is nested behind a low wall, providing Liz an office space that overlooks the hall below, but is screened from first-floor views. In addition, the garage is inserted into the footprint of the main house, avoiding an appendage to the simple block form, and maintaining a direct procession from street to garage to interior.

As the interior is intended to be the main event, this house demonstrates how architecture can be the restrained backdrop for the everyday life of its owners. For Welch, "design elements should not be the narrative." In this house, the narrative is an eclectic assembly of photographs, pieces of art, books, and furnishings gathered over time that comprise this family's home. Accordingly, white is the predominant interior color, with walls and ceilings reflecting light while allowing attention to focus on the personal contents. Still, subtle architectural details are present for interest, but never distracting. Details such as the dark stained oak on the first floor, set on a diagonal, add richness; light–colored cork inserts at the stair treads add something unexpected for the eye, yet the cork is also sensible stair detailing by being more visible and slip resistant; and skylights placed over the double-height stair hall permit sunshine down to the first floor.

The Enfield Residence embodies Frank Welch's sentiment that "simplicity is not forced." The design for his daughter's family home is true to the architect's original design intent to be "quiet on the street, of simple forms, and fitting to the existing neighborhood."

The author is the principal of Upchurch Architects in Brenham.

RESOURCES CONCRETE PAVEMENT: Nickel Construction; **WATER FEATURES**: Lakeside Custom Pools & Spas; **FENCES**: Empire Fencing; **STONE**: AJ Brauer Stone; **GRANITE**: Moe Fried Marble & Granite; **METAL DECKING**: Austin Roofing & Siding; **ARCHITECTURAL METAL WORK**: Anderson Welding; **LUMBER, PRE-FABRICATED WOOD, GLUE LAMINATED TIMBER, WATERPROOFING, MANUFACTURED CASEWORK**: BMC Materials; **ARCHITECTURAL WOODWORK**: QSI Custom Cabinets; **BUILDING INSULATION**: Icynene; **VAPOR RETARDERS**: Tyvek; **ROOF/WALL PANELS, METAL ROOFING**: Drexel Metals; **METAL DOORS AND WINDOWS, VINYL WINDOWS**: Kolbe & Kolbe (Grand Openings); **SKYLIGHTS**: Skyline Sky-lites; **GLASS AND DECORATIVE GLAZING**: Groove Glass; **TILE**: DalTile; **WOOD FLOORING**: Boatright Hardwood Floors; **FLUID APPLIED FLOORING**: Concrete by Design; **PAINT**: Benjamin Moore; **TUB/SHOWER ENCLOSURES**: Groove Glass; **FOOD SERVICE EQUIPMENT**: Dacor (Kiva Kitchen and Bath); **KITCHEN/BATH CABINETS**: QSI Custom Cabinets



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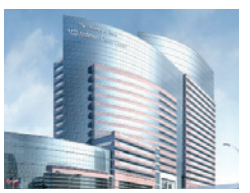

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Fort Worth Museum of Science and History

Informal Learning

Today's architects are fully engaged with educators to design facilities for informal learning where students of all ages can benefit from nontraditional approaches to the pursuit of knowledge. In this annual "Design for Education" edition, *Texas Architect* looks at four very different types of academic projects that share a common thread in being uniquely created to accomplish the client's specialized mission.

TAMU Mitchell Physics Building

Alamo Colleges Northwest Vista Campus

African American Library at The Gregory School

Lakefront Learning

by DROR BALDINGER, AIA

COMPLETED IN 2005, THE MASTER PLAN EXPANSION for the Alamo Colleges/Northwest Vista campus was a successful collaboration between Alamo Architects of San Antonio and Houston's SWA, which also served as landscape architect. The Northwest Vista Campus encompasses 137 acres bordering on Loop 1604 to the west.

The original master plan dates to 1995 and by late 2004, five buildings were realized on campus. The buildings were all laid out rigidly on an orthogonal grid, which appears to have been superimposed on the site with little consideration of topography, and has resulted in large elevated walkways and connecting platforms.

Architecturally, the existing buildings were designed with equal rigidity and uniformity, resulting in formulaic aesthetics of brick veneer exterior walls, vertically oriented rectangular "punched" windows and overhanging green standing seam hipped roofs. The architectural ambiance of the campus recalled a mid-1970s corporate campus more than a college campus.

The new master plan project offered an opportunity for a change. Alamo Architects and SWA, working in close collaboration with campus leadership, sought to address the future through preservation of the natural environment, and through an exclusive use of native landscaping. They also sought to activate public areas and the spaces between buildings through a plan that relaxed the rigid formality of the existing campus. Additional objectives included the establishment of clear circulation patterns and diversification of architectural expressions. The overarching objectives, then, were to transform the campus into a place of learning with the physical distinctiveness of a university campus.

Originating the master planning process with an analysis of site utilities, building areas and impervious coverage, topography and hydrology, vehicular and pedestrian circulation patterns, and program adjacencies, the design team ultimately developed four very different typological con-

CAMPUS SITE PLAN
1 JUNIPER HALL ACADEMIC CENTER
2 REDBUD LEARNING CENTER
3 LIVE OAK HALL
4 PHYSICAL PLANT
5 PALMETTO FINE AND PERFORMING ARTS CENTER
6 CYPRESS CAMPUS CENTER
7 EXISTING BUILDING

PROJECT Juniper Hall Academic Center and Redbud Learning Center; San Antonio
CLIENT Alamo Colleges
ARCHITECT Alamo Architects
DESIGN TEAM Michael Lanford, AIA; Jerry Lammers, AIA; Heidi Silva; Victor Castillo; Marcello Martinez; AIA; Keith Watson
CONTRACTOR Bartlett Cocke General Contractors
CONSULTANTS Broaddus & Associates + Project Control (construction program manager); SWA Group (landscape); Bender Wells Clark Design (landscape); Goetting and Assoc. (MEP); Jaster-Quintanilla (structural); CDS/Muery Services (civil); Protection Development Inc. (code)
PHOTOGRAPHER Chris Cooper

PROJECT Cypress Campus Student Center, San Antonio
CLIENT Alamo Colleges
ARCHITECT Sprinkle & Co.
DESIGN TEAM Davis Sprinkle, AIA; Jeff Langham, AIA; Brett Davidson; Anilu Trevino; Jose Torres; Travis Lucy
CONTRACTOR Bartlett Cocke General Contractors
CONSULTANTS Broaddus & Associates + Project Control (construction program manager); Alpha Consulting Engineers (structural); CDS/Muery Services (civil); Bender Wells Clark Design (landscape); Barron Engineering (MEP); SWA Group (landscape); Protection Development Inc. (code)
PHOTOGRAPHER Chris Cooper

PROJECT Live Oak Academic Center, San Antonio
CLIENT Alamo Colleges
ARCHITECT OCO Architects
DESIGN TEAM Mickey Conrad, AIA; Carlos Constantino, Assoc. AIA; Debbie Johnson, AIA; Jose Balboa
CONTRACTOR Bartlett Cocke General Contractors
CONSULTANTS Broaddus & Associates + Project Control (construction program manager); Alpha Consulting Engineers (structural); CDS/Muery Services (civil); Bender Wells Clark Design (landscape); Barron Engineering (MEP); SWA Group (landscape); Protection Development Inc. (code)
PHOTOGRAPHERS Chris Cooper; Mark Menjivar

(preceding spread) The 82,000-sf Live Oak Academic Center by OCO Architects is among several new buildings at the Alamo Community College District's Northwest Vista Campus. A new master plan by Alamo Architects and SWA was implemented in 2005 and featured a man-made lake at the center of the 137-acre campus.

cepts. Two of the concepts – called "Academic Village" and "Linear City" – concentrated development on the western half of the site and left the heavily wooded eastern half virtually untouched. The other two schemes – labeled "Facing the Meadows" and "Summit Campus" – expanded development into the eastern half of the site.

It is important to realize that all schemes assumed, in a way, a clean site. Existing conditions simply do not appear to have been considered in the master plan. One can surmise from this that future expansion phases on the campus will first require the demolition of existing structures and parking lots. This, it can be argued, is an aggressive assumption without which a cohesive and unified campus plan will be difficult to achieve.

Ultimately, the client selected a slightly altered version of "Summit Campus" that called for three out of the four new buildings to be built towards the topographical high point of the site and facing a man-made lake. However, the current transitional realization of the master plan obviously had to contend with the reality imposed by existing conditions and their impact on how the campus is experienced now and perhaps for many years to come. In this phase, the primary challenge, where existing conditions do remain intact, was to achieve one campus, not two halves. Without a doubt, the architects faced a steep challenge.

The main features of the master plan are a man-made lake and a "campus green," formed on three sides by new buildings with the fourth side open to the lake. The lake, which is the exclusive source of irrigation on campus, was formed in a natural drainage channel that was permanently filled. The lake collects all air conditioning condensate and surface parking runoff, in addition to San Antonio Water System re-cycled water. Fish were introduced to help maintain the lake's ecological system.

Though it is ecologically correct, and serves as a strong organizational element for the structures around it, the master plan also makes one realize that the campus is made up of two distinct halves.

The "campus green" is clearly an attempt to form a quadrangle; that is, an open space defined by the hard edges of neighboring buildings. The topography naturally cascades from the campus auditorium at the top of the hill towards the water. Much of the native vegetation was retained with only the undergrowth removed, leaving large clusters of trees in place. Near the lake, where more active student outdoor activities are envisioned, the architects supplemented natural vegetation with native, drought-tolerant grass.

Undoubtedly, the lake is the campus' defining feature. It makes for a picturesque scene but the main question in the context of a campus plan is: Can an uninhabitable space – such as a body of water rather than an accessible gathering space – become the heart of a college campus?

The designs of the structures that emerged from the master plan were the independent efforts of three San Antonio firms: Alamo Architects, Sprinkle and Co., and O'Neill Conrad Oppelt. Across the lake and across the "campus green," they form a dialogue that brings to mind Robert Venturi's famous 1966 manifesto on "Complexity and Contradiction in Architecture," as well as his categorization of buildings into "ducks" or "decorated sheds." Venturi made these categorizations in his 1972 seminal book, *Learning from Las Vegas*. In the three structures one can find Venturi's polemics between "hybrids" vs. "pure," "compromising" vs. "clean," the "ambiguous" vs. the "articulate," "messy vitality vs. obvious unity." All three structures reference, in their use of materials and color, enough of the existing campus materials mentioned above to loosely tie them together contextually.

(clockwise from bottom right) The Redbud Learning Center, part of the complex designed by Alamo Architects, includes a cyber café adjacent to the man-made lake. The library within Redbud features a playful arrangement of acoustical fiber panels in various colors, angles, and heights that evoke blowing confetti. Tilted rooflines give Redbud's exterior a similar expression of exuberance.

Juniper and Redbud

Alamo Architects designed the first structures built under the 2005 master plan—Juniper Hall, a three-story building with 76,000 square feet of classrooms and faculty offices, and Redbud Learning Center, a 41,000-sf library. On the ground level, facing the lake, Redbud also includes a cyber café and an outdoor seating area. In between Juniper Hall and Redbud, one finds a well proportioned outdoor space. The space is the campus' first attempt at considering the connectivity of program functions across an outdoor space. Forming and overlooking the modest plaza are the library and its writing lab, two of the most frequently visited spaces on campus.

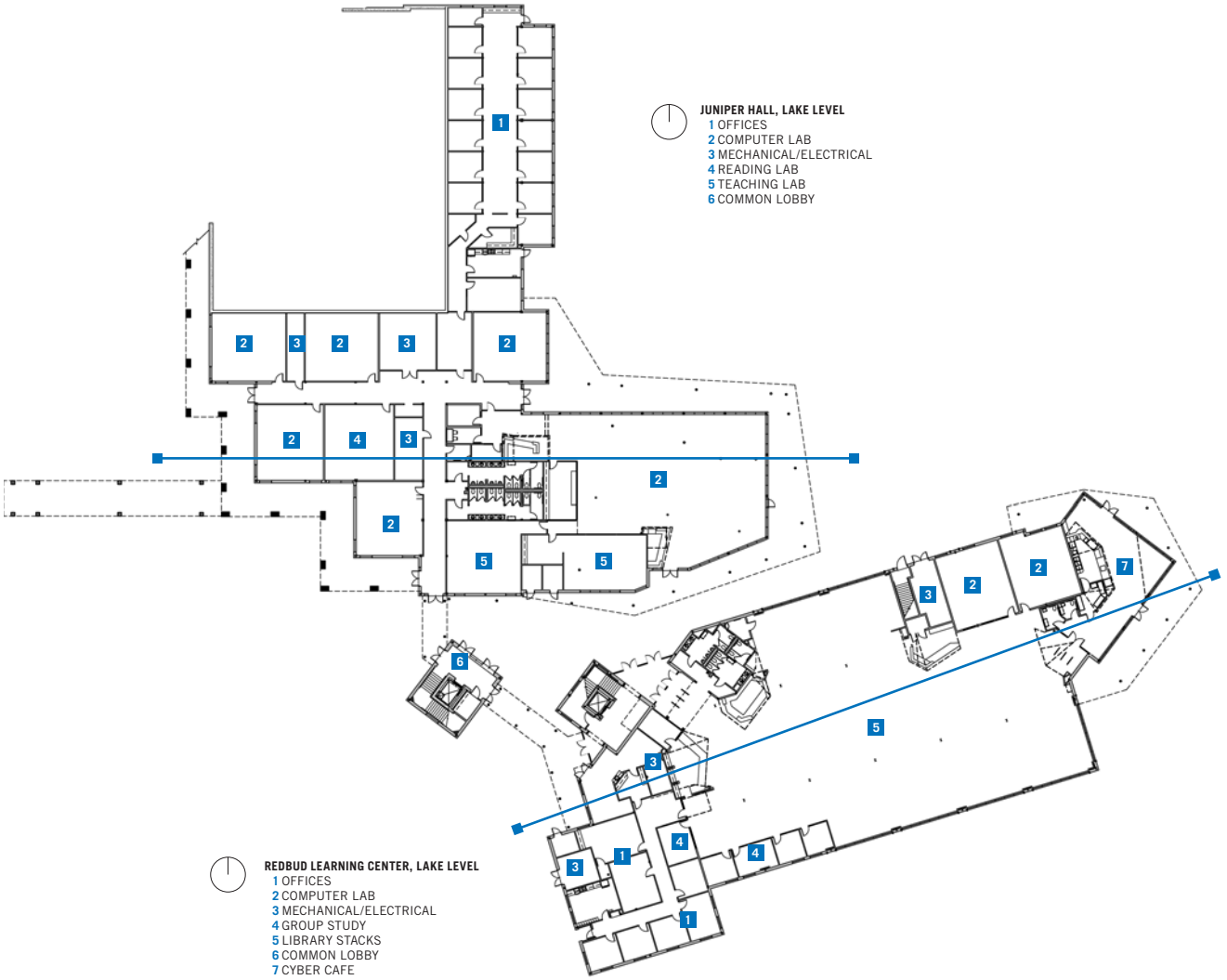
As the closest structures to the campus' existing buildings, Juniper Hall and Redbud Learning Center assumed the responsibility of expressing the idea of transition from past to present. In plan, Juniper Hall respects the orthogonal shape of the pre-existing campus grid, and is located parallel to its neighboring building, with which it is linked, via bridge. Juniper Hall also echoes the neighboring building's massing and roof.

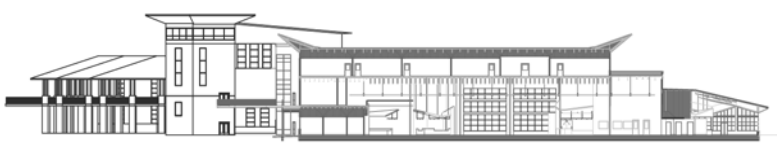
With Juniper Hall creating visual and physical transitions, Alamo Architects approached the design of Redbud Learning Center with a greater sense of design freedom. The building's long axis was rotated off the orthogonal grid as if to point the way towards the future campus. Materials, forms, and color noticeably relate to pre-existing.

To break the uniformity and monotony of existing rooflines – hipped, standing-seam metal – the architects "flipped up" the roofs of the new buildings to exaggerate a jagged appearance. With their exaggerated proportions, these soaring and tilted overhanging planes shade glass walls and provide effective cover to terraces and outdoor spaces adjacent to the building. Interior spaces were treated with the same manner of visual exuberance.

The largest and most important space in the complex is Redbud's library. Spatially, the reading room is comprised of one large room. Glass walls along the south and east sides flood the space with natural light and afford views to the lake and adjacent common spaces.

The strengths of the Juniper and Redbud academic complex are in their relationship with the surrounding lake, via outdoor terraces; spatial transparency between interior and exterior spaces; and the space formed between the complex's two structures. In this building, Alamo Architects stayed true to their core design beliefs, drawing inspiration from Venturi's "messy vitality."





REDBUD SECTION

JUNIPER SECTION

RESOURCES **MASONRY UNITS**: Acme, Featherlite; **EXPANSION JOINT COVERS**: InPro Corp.; **ARCHITECTURAL WOODWORK**: Terrill Manufacturing Co. (Environ Biocomposites); **ROOF AND WALL PANELS**: Berridge Mfg. (Port Enterprises); **MEMBRANE ROOFING**: US Ply (Port Enterprises); **WOOD DOORS**: Haley (Wessely-Thompson Hardware); **GYPSUM**: USG; **TILE**: Crossville, DalTile; **ACOUSTICAL CEILINGS**: Tectum; **PAINT**: ICI; **TOILET COMPARTMENTS**: Santana-Comtec (DEA Specialties); **SHADES**: Draper (Service Shade Shop); **FURNITURE**: Neinkamper, Sandler Seating, Landscape Forms, Arcadia, Bretford

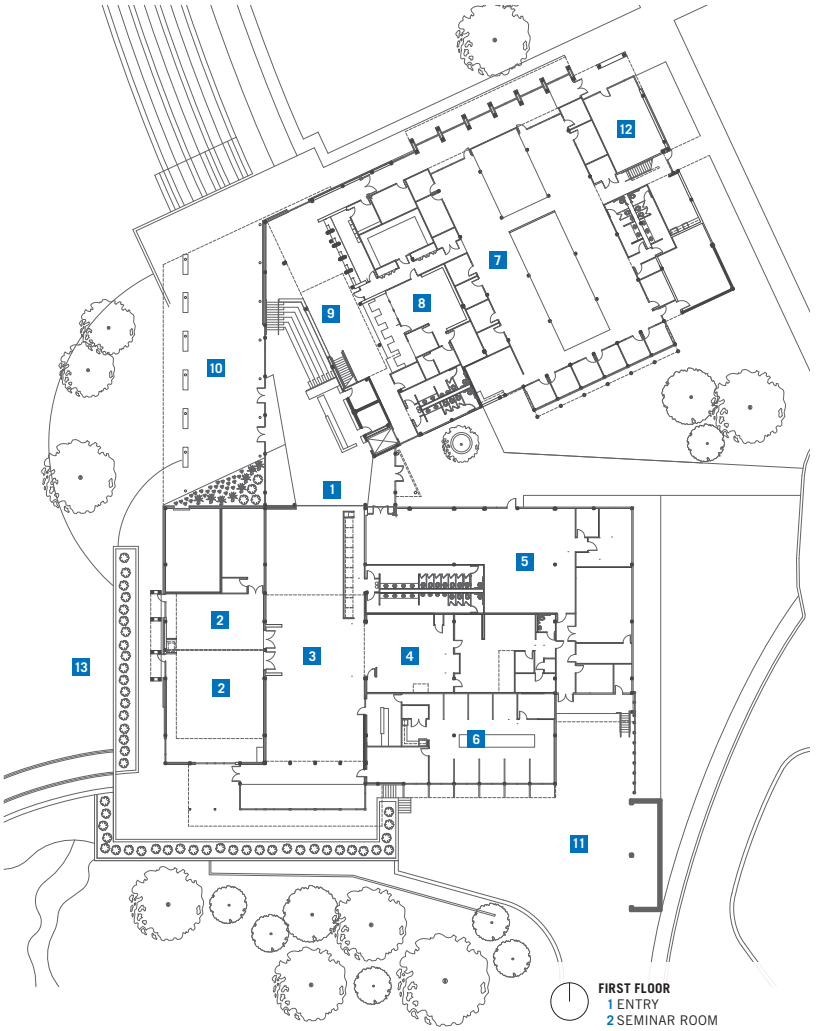
Cypress Campus Center

Sprinkle and Co. designed the Cypress Campus Center on the eastern edge of the lake. The building contains seminar rooms, dining hall, the campus' bookstore, administation offices, and student advisors' offices. In an organizational method similar to that used by Alamo Architects, Sprinkle and Co. also divided the building's program into two blocks, which allowed the designers to respect the campus grid with one block, and adapt the new, rotated grid with the second building block. The resulting geometry created a fluid and spatially dynamic connecting lobby. A study of the building's plans; the program elements and their compositional assembly, reveals rigor and elegance.

The building also echoes Alamo Architects' use of roof planes for dramatic expression. It incorporates a loggia under a massive, tilted roof form. However, with the loggia facing due west, Sprinkle and Co had to consider additional shading devices for protection from direct sunlight and the glare of the lake, and so they introduced an original, interwoven, perforated metal screen that is both artistic and functional.

The building's massing is direct and clear with each of the facades projecting careful compositional investigation in brick, stucco, metal panels, and glass. Internally, the generous use of glass, spatial connectivity and a bright palette of color make the Cypress Campus Center's interior spaces simple, vivid, and expansive. One can argue that if the Academic Complex across the lake can be characterized as messy vitality, the Cyprus Campus Center can be described as clean and articulate.

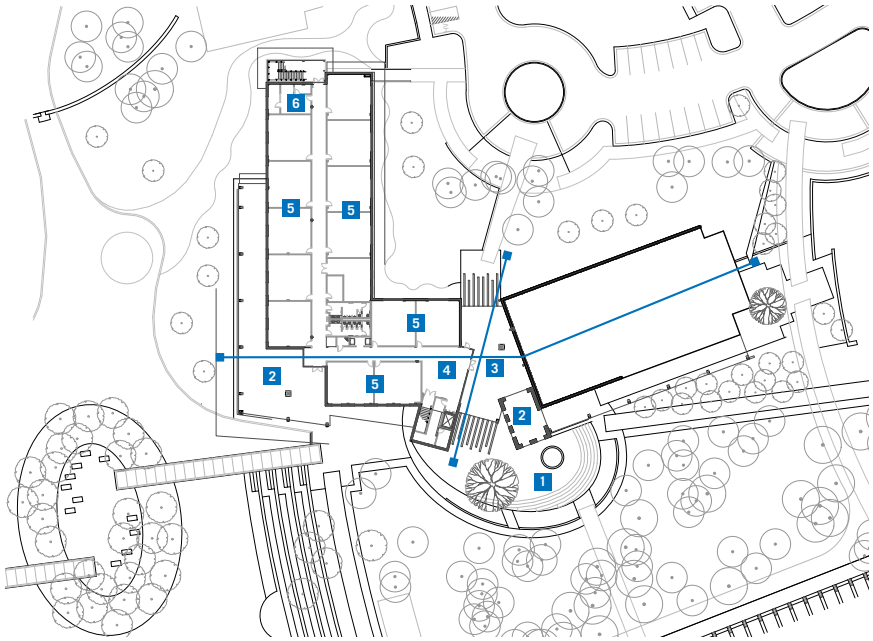
RESOURCES **POLISHED CONCRETE**: American Concrete Technologies; **BRICK**: Acme; **METAL MATERIALS AND ROOFING**: Berridge Mfg; **ENTRANCES**: Kawneer; **TILE**: American Tile, DalTile; **ACOUSTICAL CEILINGS**: Tectum; **WALL COVERINGS**: Knoll Textiles; **PAINT**: ICI; **VCT FLOORING**: Armstrong; **FURNITURE**: Davis Furniture (JMC Associates); **LIGHTING**: Mercury Fixtures (Lone Star Lighting)



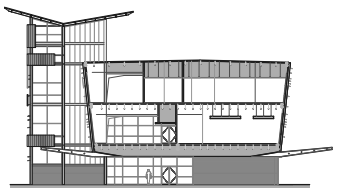
FIRST FLOOR
1 ENTRY
2 SEMINAR ROOM
3 DINING
4 SERVERY
5 BOOKSTORE
6 STUDENT ACTIVITIES OFFICE
7 STUDENT ADVISING
8 BUSINESS OFFICE
9 BURSAR
10 COVERED PORCH
11 LOADING DOCK
12 MULTI-CULTURAL CENTER
13 LAKE WEIR

(opposite page) The 57,000-sf Cypress Campus Center was designed by Sprinkle and Co. as a 'one-stop shop' for academic advising, placement assessment, financial aid information, and career counseling.

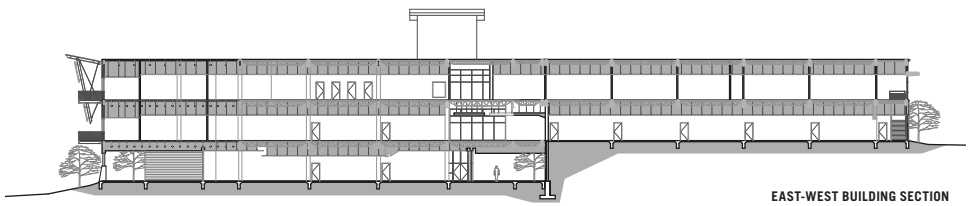
(this page, clockwise from below) Public spaces are oriented to visually connect occupants to the campus grounds. Large clerestories and a central atrium bring natural light into interior offices and public gathering areas. Amenities include a dining facility, bookstore, and wellness center.



SITE PLAN
1 OUTDOOR CLASSROOM/AMPHITHEATER
2 COVERED STUDY SPACE
3 OUTDOOR ENTRY CORRIDOR
4 LOBBY
5 CLASSROOMS
6 SPEECH LAB



NORTH-SOUTH BUILDING SECTION



EAST-WEST BUILDING SECTION

Live Oak Academic Center

O'Neill Conrad Oppelt's Live Oak Academic Center is also located on the eastern edge of the lake, and north of the Cypress Campus Center. It forms the northern boundary of the new "campus green." The 86,300-sf Live Oak Academic Center contains science labs, classrooms, tutoring labs, and faculty offices. Built across ascending contours, the building rises to three stories at its western end near the lake, and to two stories at the building's eastern section.

The building's ground floor is bisected by a major pedestrian passageway that links the "campus green" with surface parking lots to the north. The passageway is announced on the north and south building elevations, by upwardly projecting curving steel beams that draw attention to the space and to the building's entry off of it. One recalls Will Bruder's Phoenix Central Public Library, where the architect deployed a similar architectural articulation of the building's entry.

Adjacent to the passageway is a four-level vertical circulation tower that compositionally anchors the long building into the site but, more significantly, it provides a marker; an identifiable, futuristic, campus icon, which can be seen from a distance. From within the tower one gains a sweeping view of the lake, the "campus green," and distant views to the south.

Aesthetically, the Live Oak Academic Center is the most "aggressive" of the three buildings. The designers, more than any of the architects whose work has been realized on campus to date, sought to express the building's function through form and detail.

Observing the building's aesthetic brings to mind Venturi's discussion of the "duck" vs. the "decorated Shed." "Ducks," Venturi argued, are buildings whose shape expresses the activity within, whereas the "decorated sheds" are structures where decorations or symbols express the building's purpose and functions within.

O'Neill Conrad Oppelt's building clearly falls within the "decorated shed" category. Expressions of science and technology are conveyed through a tectonic collage of gray metal panels, slanted perforated metal sunscreens, and a sweeping, folded cantilevering plane. These elements are not form givers; rather, they are, in essence, "applied decoration." This is not meant to diminish the architects' intent. O'Neill Conrad Oppelt succeeded in calling attention to the building and setting its functions apart from the rest of the campus.

Internally, the building bears similarities to Alamo's Juniper and Redbud Academic Complex in its vibrant colors, exposed building structure and the limited use of dropped ceilings, lounges, and common areas.

In summary, there is no doubt that the architects succeeded in transforming the Alamo Colleges/Northwest Vista campus from a mundane and featureless space into a campus with an identifiable sense of place. However some doubts linger in the writer's mind about the effectiveness of the two main planning features – the lake and the "campus green" – as communal spaces in the context of a college campus. As to achieving a unified campus, the transition from "old" to "new" is noticeable and, although every attempt was made to bring some of the existing architecture into the new, the differences in "the look and feel" are stark.

Dror Baldinger, AIA, is director of design at Marmon Mok in San Antonio.

(opposite page) OCO Architects designed the 86,300-sf Live Oak Academic Center with perforated screens and awnings to control solar heat gain while allowing views out from the interior spaces.

(this page, above and top) Informal study spaces promote impromptu collaboration among students and faculty. A semicircular outdoor space with terraced concrete seating offers opportunities for open-air classes.

RESOURCES MASONRY UNITS AND VENEER ASSEMBLIES: Acme; **STEEL JOISTS, METAL DECKING:** Vulcraft, a div. of Nucor; **ROOF AND WALL PANELS:** Berride Mfg., MBCI, Epic Metals; **GLASS:** Oldcastle; **GYPSUM:** USG; **GYPSUM FRAMING:** Dietrich Metal Framing; **TILE:** DalTile; **PAINT:** Sherwin Williams; **FLOOR MATS AND FRAMES:** Dura Tile II (Mission Specialty); **BLINDS:** Draper; **SOFTWARE:** Sketch-Up, Autocad

Principled Gestures

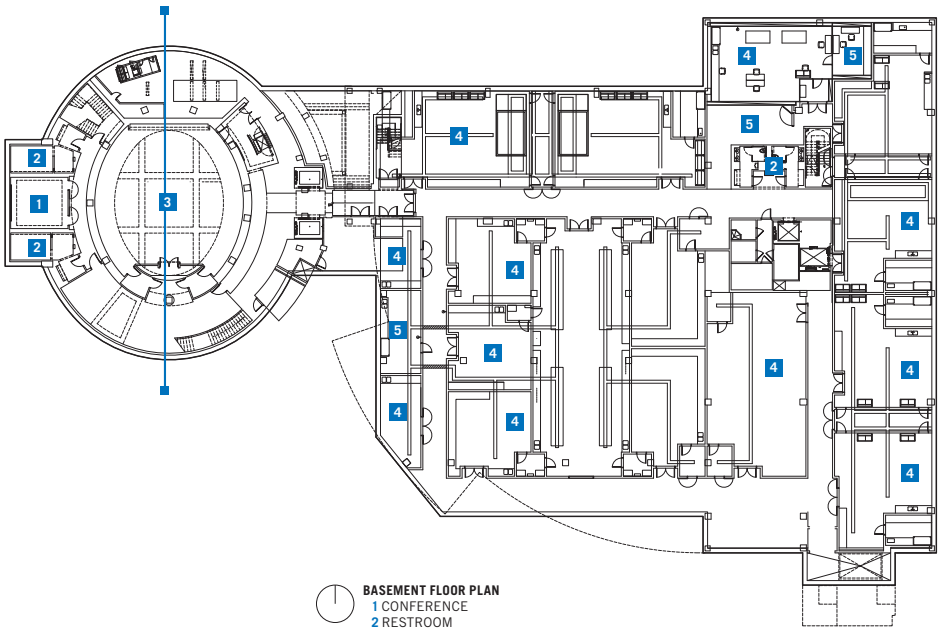
by GERALD MOORHEAD, FAIA

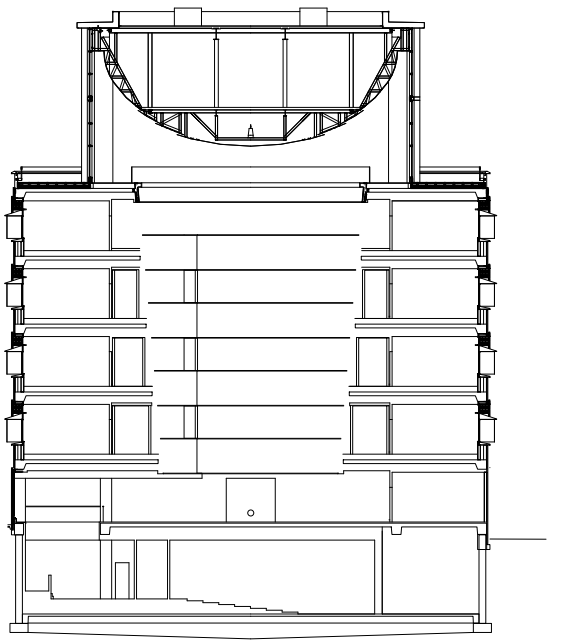
PROJECT Mitchell Physics Complex, College Station
CLIENT Texas A&M University, GPM Inc. and Affiliates
ARCHITECT Michael Graves & Associates
DESIGN TEAM Thomas Rowe, AIA; Michael Graves, FAIA; Mark Sullivan, AIA; Saverio Manago, AIA
CONTRACTOR Vaughn Construction
CONSULTANTS Walter P Moore (structural); Shah Smith & Associates (MEP); Houston Advanced Research Ctr. (LEED); Clark Condon Associates (landscape); Fisher Marantz Stone (lighting); SSRCx (commissioning); DataCom Design Group (acoustics/AV/IT/security); Jack Soeffing (hardware); Construction Specifications (specifications); Gessner Engineering (materials testing)
PHOTOGRAPHER Richard Payne, FAIA

SINCE THE IMPLEMENTATION OF THE 2004 MASTER PLAN (by Barnes Gromatzky Kosarek Architects with Michael Dennis & Associates) at the College Station campus of Texas A&M University, new facilities must respond to mandates affecting a wide range of architectural issues. They include energy-efficient design principles, connections to the surrounding community, facade articulation, and the use of materials consistent with those at the historic core of the campus.

The new Mitchell Physics Complex, designed by Michael Graves & Associates (MGA), exceeds these goals while also providing much needed inspiration for design on this frequently dreary campus. Opened to classes in January 2010, the $82.5 million complex comprises a pair of buildings – the George P. Mitchell '40 Physics Building and the George P. and Cynthia Woods Mitchell Institute for Fundamental Physics and Astronomy – encompassing a total of 197,000 square feet.

Both buildings – the L-shaped Physics Building and elliptical Astronomy Institute – are situated on a difficult triangular site along busy University Drive at the northern perimeter of the campus. The site's western boundary is Ireland Street, a major pedestrian, bike, and service route that links the core campus with pedestrian-unfriendly University Drive. Here is where the TAMU campus, bordered by green space on its other three sides, has its only "urban" connection with the City of College Station. Directly across University Drive – actually a highway (FM 60) – is the Northgate neighborhood, an entertainment and residential district catering to students. City officials are studying ways to "calm" the vehicular traffic and create a safer connection while making the area more amenable to students with landscaped streetscapes and widened sidewalks. Indeed, the 2004 Master Plan called attention to the "lack of a defined edge on University Drive that weakens the physical connection to the community." While the massive North Side Parking Garage to the west and the Jack E. Brown Chemical Engineering Building to the east certainly do form an edge, it is more like an impenetrable cliff of bland masonry.





SECTION THROUGH ASTRONOMY INSTITUTE

Inserted into this tough and transitional context, the Physics and Astronomy complex breaks that sheer, inhospitable wall. The Physics Building introduces texture and shadow with an open, gridded curtainwall of white precast with deep-set glazing that counters the windows-flush-to-masonry detailing of adjacent buildings. The facade is also fragmented rather than homogenous, with the east-west leg of the "L" facing University Drive set back from the north-south leg, which effectively diminishes its overall size.

The Astronomy Institute, however, makes the strongest urban gesture. The freestanding oval form, with its axis angled out toward the intersection, appears to announce a new and inviting entrance to the campus. Reinforcing this new connection between community and campus, the building's glazed stairwell and temple-like top stories provide a vertical emphasis that contrasts with the strong horizontal lines of the adjacent buildings. These elements respond to the 2004 Master Plan, which called for "architecture that contributes positively to the campus community" and encouraged future buildings to be "better neighbors through their siting, exterior design, interior public space design, and landscape."

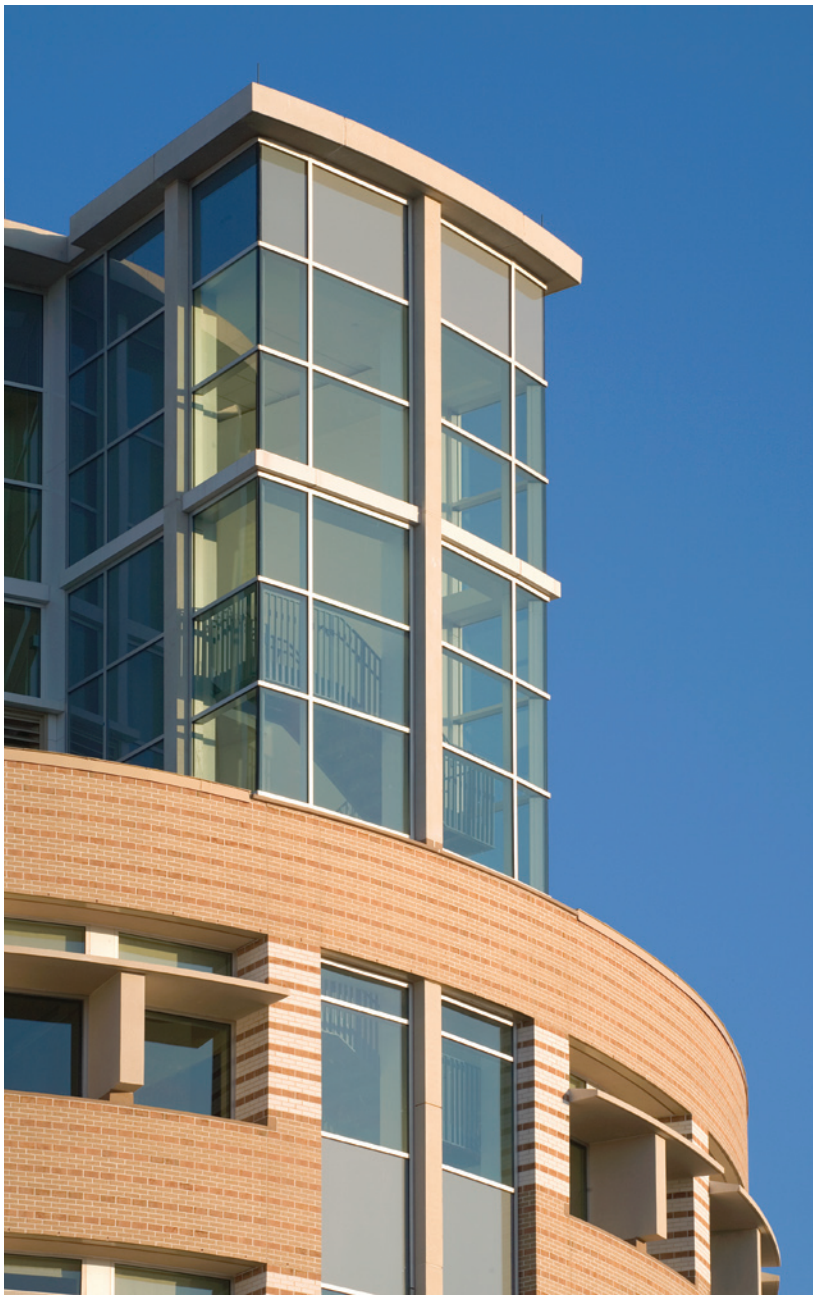
MGA uses the form of the Astronomy Institute to shape space and direct movement, both physical and visual, in a manner lost to the TAMU campus since the 1960s, an era when rapid growth led to cluttered infilling of its Beaux Art axial plan. Campus administrators apparently saw the potential for this being an "iconic building," according to Mark Sullivan, AIA, project manager for Michael Graves & Associates, and gave the architects "some latitude with form and materials."

Despite the very restrained site, the complex offers a sense of space. Between the five-story wings of the Physics Building, the curve of the two-story lecture hall plays against the imposing angled facade of the Blocker Building, its neighbor to the south. And atop the 468-seat lecture hall, the Cynthia Woods Mitchell Garden introduces TAMU's first rooftop greenscape in an otherwise hard-paved environment.

Undoubtedly the most extraordinary building on the TAMU campus, the Astronomy Institute's plan is elliptical, a form which directly relates to many aspects of physics. The crowning glass pavilion, according to Graves, is "a metaphoric eye to heaven" that draws light into the atrium. Originally planned to house telescopes, the pavilion and surrounding terraces have become preferred locations for university social events.

The layouts of both buildings accommodate a mix of users, including undergraduate and graduate students, faculty, researchers, and visiting scholars. Throughout are common spaces to encourage social and intellectual interaction, with white-board walls for spontaneous calculations. The openness of the labs in the Physics Building, which is planned for expansion to the south, allows visitors to view experiments in progress. The central atrium of the Astronomy Institute provides visual and physical communication between floors. At the base of the Institute are conference facilities and the 180-seat Stephen Hawking Auditorium, named after the renowned physicist for whom George Mitchell endowed a chair in 2006.

Early schemes displayed Graves' signature polychrome palette of a variety of materials and colors of deep ochre and red. But while the softer tones of brick required by the Master Plan were imposed, MGA was able to instill a new richness into the TAMU design standard of beige brick. The predominant blend of soft-orange brick is varied with intermittent shiner courses of a slightly darker tone, and piers between the deep-set windows are banded with white brick between the orange shiner courses. The use of white, in brick and in precast concrete, creates a contrast that strengthens the expression of architectural elements such as the piers



RESOURCES LANDSCAPE MATERIALS: Republic Landscape; **CLEANROOMS**: American Cleanroom Systems; **MASONRY UNITS**: Acme; **ARCHITECTURAL PRECAST**: Gate Precast; **TILE**: DalTile (Central Marble and Tile); **TERRAZZO**: American Stone Company of Texas; **STAINLESS STEEL ORNAMENTAL METAL WORK**: Southwest Metalsmiths; **DOORS, FRAMES, HARDWARE**: Arc One; **STORAGE SHELVING**: InterMetro Industries Corp.; **FURNITURE**: Neinkamper; **LAB CASEWORK**: Fisher Hamilton Scientific (MCG Inc); **OPERABLE PARTITIONS**: Construction Architectural Products; **AUDITORIUM SEATING**: Irwin Seating Co.; **GLASS**: Vistawall; **ELEVATORS**: KONE; **WHEELCHAIR LIFTS**: DZ Industries; **CARPET, ACCESS FLOOR**: McCoy Workplace Solutions; **BLINDS**: MechoShade; **COMMUNICATIONS**: Network Cabling Services

(preceding spread) Completed in time for Spring 2010 classes, the Mitchell Physics Complex helps to clearly define the northern edge of the TAMU College Station campus.

(this page, clockwise from below) Responding to a request for an iconic building, architect Michael Graves & Associates designed the Astronomy Institute with an elliptical form and a material palette unlike anything else on campus. TAMU's first rooftop greenscape is installed atop the Physics Building's lecture hall. Originally programmed to house telescopes, the two-story glass crown on the Astronomy Institute is used for special events.

between punched window openings, the projecting sunshades, and the curtainwall grid. There also is a subtle tripartite layering that complies with the Master Plan's mandate that building facades "are to be articulated into constituent parts in order to mediate between the pedestrian scale and the scale of the building" and that they "should have a base, middle, and top." MGA's design achieved that explicit goal without creating a historicist copy of the early campus buildings in the classical style.

Architectural Principle No. 9 of the 2004 Master Plan states: "Buildings are to be designed with environmentally sustainable features to minimize the environmental damage caused by their construction, and to minimize operational energy use." MGA again responded successfully – the project is expected to be certified LEED Silver – and a number of concepts are visually expressed in the architecture. The siting and shaping of both buildings minimizes the south and west exposures. The primary glazed facades of the Physics Building face north and the elliptical shape of the Astronomy Institute presents a minimal south and west exposure at any time. Deep-set windows with projecting shades block direct light, with the shades also acting as light shelves, reflecting light into the interior, especially in winter months, to reduce lighting demands. Under-floor HVAC distribution reduces the size of air handling units and fans, thus reducing electricity demand. The HVAC system takes advantage of natural air convection currents to use the atrium of the Astronomy Institute as a return air and smoke exhaust path. Interior materials were selected for their high levels of recycled content. The green roof over the auditorium, the Cynthia Woods Mitchell Garden, is planted with native drought-resistant plants and irrigated with HVAC condensate and rainwater collected in a cistern.

This is the second project at TAMU built under the new requirements of the 2004 Master Plan. (The first was the Interdisciplinary Life Science Building designed by Perkins+Will and profiled in the Jan/Feb 2010 *Texas Architect*.) However, the Physics and Astronomy complex is the first at TAMU to be financed through a public-private partnership involving substantial donor funds. George Mitchell, TAMU Class of 1940, with his wife, Cynthia Woods Mitchell, has financially supported the university throughout his long and successful career in the oil industry, contributing nearly $52 million to physics alone since 2002.

Gerald Moorhead, FAIA, is a *Texas Architect* contributing editor.

(opposite page) The swing of a Foucault pendulum emphasizes the curvilinear atrium of the seven-story Astronomy Institute.

(this page, clockwise from below) The Institute's goals are to explore theoretical high-energy physics and astroparticle physics, to conduct research in string theory, M-theory, and particle phenomenology, and to explore the interface with observation in particle physics, astronomy, and cosmology. Named after the renowned physicist, the 180-seat Stephen Hawking Auditorium is located at the base of the Institute. The glass pavilion, says Graves, is "a metaphoric eye to heaven" that draws light into the atrium.

Honored Heritage

by ANNA MOD

PROJECT African American Library at the Gregory School, Houston
CLIENT City of Houston General Service Department
ARCHITECT Smith & Company Architects
DESIGN TEAM Terry Smith, AIA; Jaurez White; Linda Yarbrough; Barry Moore, FAIA; Maria Perez
CONTRACTOR Prime Contractors
CONSULTANTS ERC (environmental); Gallagher & Associates (exhibits); WJHW (AV/IT/tele/data/low voltage system); Leeds Clark (historic window restoration); Gensler (LEED); Clark Condon Associates (landscape); Kuhn and Associates (roofing); Ingenium (structural); Marshall Engineering Corp. (MEP); Nathelyne A. Kennedy & Associates (civil); The DouglasIGroup (graphics)
PHOTOGRAPHER Joe Aker

THE AFRICAN AMERICAN LIBRARY AT THE GREGORY SCHOOL is located in a former elementary school building in Houston's Fourth Ward neighborhood immediately west of downtown. The two-story concrete-frame, brick-veneer Classical Revival-style building is a designated State of Texas Landmark, City of Houston Protected Landmark, and is located within the Freedmen's Town National Register Historic District. After Emancipation in 1865, former slaves made their way to urban areas from rural plantations and many settled in Houston's Freedmen's Town, part of a larger area called the Fourth Ward. Houston originally had four wards and later expanded to six until this system of political subdivision was abandoned in the early 20th century. The use of wards continues to this day to identify these early Houston neighborhoods. Fourth Ward was home to a large African-American community that "Jim Crow" laws effectively kept segregated until the 1960s. This resulted in the development of separate churches, businesses, and other institutions such as schools.

Gen. Edgar M. Gregory, first assistant commissioner of Texas' Freedmen's Bureau, donated land on Jefferson Street between Smith and Louisiana for the Gregory Institute. The Texas Legislature incorporated the Institute in 1870 and classes were held in a small, four-room building on the site. All African-American students were transferred to the Institute from the county's Freedmen's Bureau schools. In 1871, Harris County had the largest black student population (734 males and 760 females) in the state. Local officials began studying the possibility of free schools in Houston in 1875 and a recommendation followed that schools be geographically distributed to closely correspond with the wards. Furthermore, the recommendation called for two schools to be built in each ward, one for whites and another for blacks, along with two city-wide high schools, one for each race. In 1876, a city ordinance transferred ownership from the Institute to the city and the Gregory Institute became the city's first black high school. In 1926, its namesake, the Gregory School, was built on Victor Street as a Fourth Ward elementary school replacing an earlier frame school in the neighborhood.

The Gregory School sat vacant, abandoned, and dilapidated for 25 years despite its historic designations. The surrounding neighborhood began to change as new development began to encroach in the early 1990s due to rising land values and its proximity to downtown. Market and development forces led to the demolition of blocks of historic wood-frame houses and new infill townhouse development began during this time.

As early at 1990, seven years after the school closed, city officials and preservationists began searching for a compatible use and programming for the building. Decades later, public support was wearing thin as the school building continued to deteriorate and remain a neighborhood eyesore. "The interior was a wreck," said Wendy Heger, the Houston Public Library's assistant director for planning and facilities. "The floors were rotten and had holes. The roof had holes. But the brick and concrete superstructure was good. We did a little reinforcing of the structure, but it was solid." The project moved along slowly and the building was first placed on the city's capital improvement program list under Mayor Lee Brown's administration (1997-2002) and was completed in 2009 under Mayor Bill White. Dr. Rhea Lawson, director of the Houston Public Library, and staff from the mayor's office visited other African-American cultural and research centers nationwide to formulate Gregory's purpose, function, and mission, and how it would best serve the neighborhood and city.

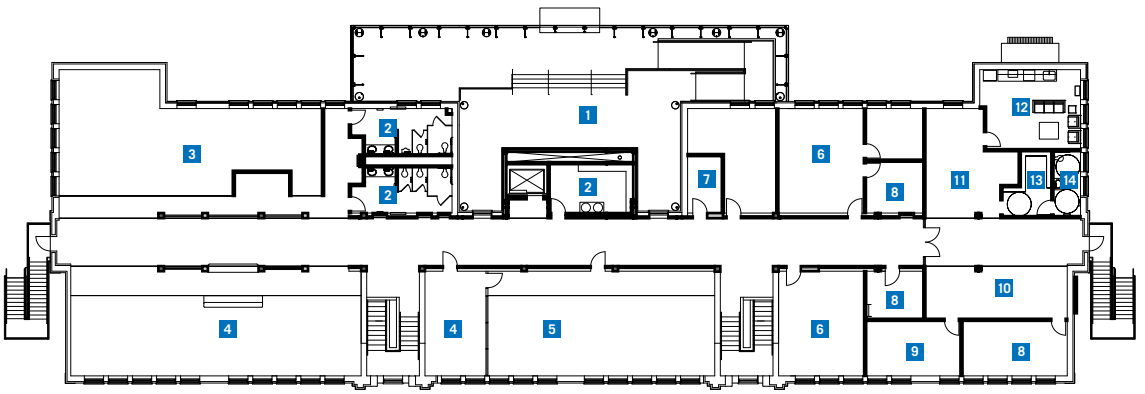
The Houston architectural firm, Smith & Company Architects, started the project in 2007 and worked with the Texas Historical Commission on approvals prior to beginning construction in 2008. The building opened to the public in November 2009 and is the first library of its kind in Houston, and one of few libraries in the country devoted to African-American studies. Now called the African American Library at the Gregory School, it is a resource to preserve, promote, and celebrate the rich history and culture

(preceding spread) After sitting abandoned for 25 years, this Houston elementary school for black students was transformed into the African American Library at the Gregory School.

(this page, clockwise from right) The architects rehabilitated the ruined interior spaces for use as a public library. The first-floor corridor still has the look and feel of a school. Galleries are dedicated to displaying the library's permanent collection of artifacts of local black history.

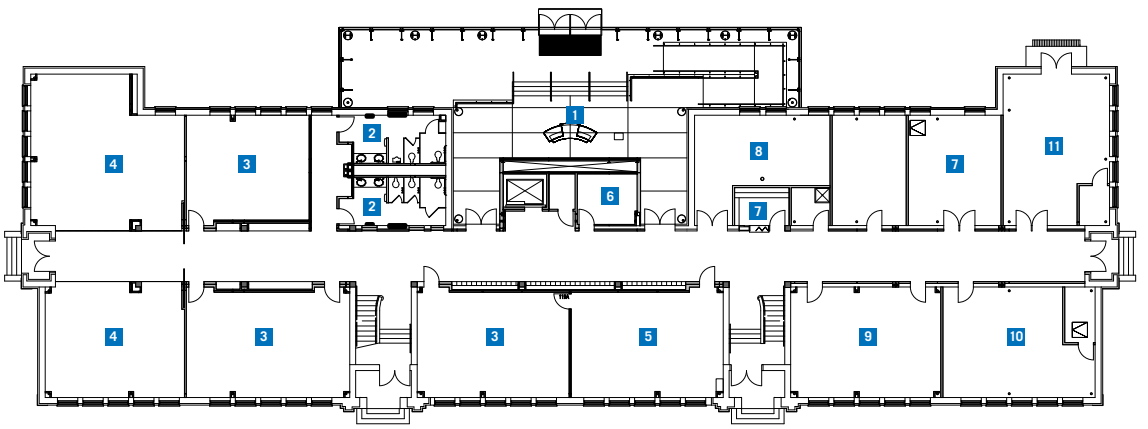
(opposite page) The historic south facade of the school was preserved.

AMERICAN
LIBRARY
AT THE
GREGORY SCHOOL



SECOND FLOOR PLAN
1 LOBBY BELOW
2 PUBLIC RESTROOM
3 OPEN ARCHIVES
4 READING ROOM
5 SPECIAL COLLECTION
6 CONFERENCE ROOM
7 RECORDING ROOM
8 OFFICE
9 FILE ROOM
10 ADMINISTRATION
11 OPEN WORK AREA
12 STAFF BREAK ROOM
13 LOCKER ROOM
14 STAFF RESTROOM

FIRST FLOOR PLAN
1 LOBBY
2 PUBLIC RESTROOM
3 PERMANENT GALLERY
4 TEMPORARY GALLERY
5 RESTORED CLASSROOM
6 SECURITY EQUIPMENT
7 STORAGE
8 MECHANICAL
9 DIGITIZING PHOTO LAB
10 ARCHIVES HOLDING
11 ARCHIVES RECEIVING



of African Americans in Houston, the surrounding region, and the African Diaspora.

The 26,000-sf building was adapted for use as a research library, with temporary and permanent galleries on the ground floor and the archives and research center on the second. The exterior largely followed a preservation philosophy and received only a thorough cleaning and minor brick repointing. The original multi-light wooden sash windows were removed, repaired, and reinstalled - only a few of the original windows needed to be replicated. The original pedestrian entrances on Victor Street were preserved despite the relocation of the primary entrance to the north side of the building. The new entry is transparent and allows the original walls, windows and doors to show through.

Not much remained of the interior except for the basic footprint. For the interior, a rehabilitation philosophy was used and character-defining elements – including the original corridors, staircases, and locker locations – were maintained. The original handrails of the stairwells were refinished and reinstalled rather than replicated. New interior woodwork was replicated and the interior corridor has an unmistakable school feeling despite the change in use. A restored first-floor classroom now introduces visitors to Houston's African American history with an orientation film. This classroom is furnished with school desks that date from the 1920s and were located in Long Island, NY. The desks were refinished reusing all of the original metal hardware and the majority of the original wood. The exhibition galleries on this level feature permanent and rotating exhibitions.

The second-floor archival collection and research center is specific to Houston's African American history, with collections that include a broad range of materials documenting the black American experience, such as letters, newspaper clippings, business documents, and photographs. The collection also includes reference books, rare books, and artifacts, many of which are on display in the permanent gallery exhibitions about Freedmen's Town and the black experience in Houston. Librarians and archivists began soliciting items during the construction phase by opening collection centers at neighborhood libraries and through outreach programs at local churches. There is an ongoing project at the center to record and preserve oral histories.

In addition to the historic nature of the project, the design of the center was also guided by the City of Houston's mandate that all city buildings – new or historic – attain LEED accreditation. The project was certified LEED Gold in 2010, with LEED points gained for the preservation and re-use of this historic building (rather than grinding up its materials for recycling). Historic buildings are inherently green as most were built before air conditioning, and the preservation of the natural daylight and exterior views was an important aspect of this project. Interior pollutants were minimized and construction debris redirected from the landfill and regional and recycled materials were used.

The project is an excellent example of the benefit of combining historic preservation and green building techniques. Re-use and LEED accreditation of the building follows the preservation credo: "The greenest building is the one that is already built." The original building was designed intelligently to respond to climate, daylight, and views, and those design elements were preserved. The African American Library at Gregory School is now a community resource much celebrated by the residents of the historic Freedmen's Town neighborhood and the new urban townhouse dwellers alike.

Anna Mod is a historic preservation specialist with SWCA Environmental Consultants in Houston.

RESOURCES **CAST STONE**: Siteworks; **MASONRY RESTORATION AND CLEANING**: Mid-Continental Restoration Co.; **METAL DECKING, STRUCTURAL STEEL, MISC. METAL, STAIRS, BAR JOISTS**: Eagle Fabricators; **ARCHITECTURAL METAL WORK**: Megatrend Designs; **RAILINGS**: Gulfcoast Railings; **ARCHITECTURAL WOODWORK**: Sierra Pine; **LAMINATES**: Wilsonart; **BUILDING INSULATION**: CertainTeed; **MEMBRANE ROOFING**: GAF; **ENTRANCES**: Vistawall; **GLASS/STRUCTURAL CURTAINWALL**: Pilkington North America; **GYPSUM**: American Gypsum; **TILE**: DalTile; **ACOUSTICAL CEILINGS/WOOD FLOORING**: Armstrong; **PAINT/DECORATIVE FINISHES**: PPG; **SIGNAGE**: Ad Display Signs Systems; **FOOD SERVICE EQUIPMENT**: GE; **KITCHEN/BATH CABINETS**: Wilsonart; **FOOTPRINT FOR WORKSTATIONS, CONFERENCE CHAIRS, SIDE CHAIRS, LOUNGE SEATING, COCKTAIL TABLE**: Kimball (Miller Brooks); **BLINDS**: Mecho-shade; **CONFERENCE TABLES, END PANELS, BENCHES, CREDENZAS**: Agati Furniture (Mezzacappa Design); **DESKS**: OFI; **SOFTWARE**: Autocad

(this page, clockwise from below) The transparency of the new double-height entrance on the building's north side extends an open invitation to visitors. Just outside the entry, pavers are embedded with West African symbols. Most of the original multi-light wooden sash windows were in good condition and were removed, repaired, and reinstalled.

Child's Play

by STEPHEN SHARPE

PROJECT Fort Worth Museum of Science and History, Fort Worth
CLIENT Fort Worth Museum of Science and History
DESIGN ARCHITECT Legorreta + Legorreta
ARCHITECT OF RECORD Gideon Toal
DESIGN TEAM Ricardo Legorreta; Victor Legorreta; Samuel Aguilar; J. Bruce Benner, AIA; Gordon Arnold, AIA; Terry Garrett, AIA; Francie Manning; Kristie Ward; Caroline Fontaine; Jana Schulz
CONTRACTOR Linbeck
CONSULTANTS The Projects Group (owner's rep); Datum Engineers (structural); Blum Consulting Engineers (MEP); MESA (landscape); Essential Light Design Studio (lighting); Kimley-Horn and Associates (civil); Greenscape Pump Services (water feature); Cini-Little International (foodservice); Doyle & Associates (retail); Agoos/Lovera (retail); ETI (AV); Visual Acuity (planetarium); Seruto & Company (exhibits project mgt); Roto Studio (exhibit); Design Island (exhibit); Hunt Design (graphic design); Pruitt Consulting (code)
PHOTOGRAPHER Juergen Nogai; Lordes Legoretta

THERE IS A CHILD-LIKE PLAYFULNESS to the work of Ricardo Legorreta. When experiencing his projects, one intuits the architect's delight in applying vivid colors and his fascination with simple geometric forms as if he had been handed a box of paints and a set of gigantic building blocks. Throughout his long career, Legorreta has perfected a rigorous approach to modernism infused with Latino vitality.

Institutions all over the Americas have commissioned Legorreta – the 2000 AIA Gold Medalist – to work his magic in designing new buildings that may appear whimsical on the surface but upon closer inspection reveal the architect's careful attention to detail. For the past two decades, in collaboration with his son Victor, the Mexico City-based firm Legorreta + Legorreta has responded with variations on a signature style that sparks creativity and radiates a joyful spirit. Who, then, would be a better choice to design a museum for children to discover the wonders of science and history?

In 2005, when the board of directors of the Fort Worth Museum of Science and History set out to select an architect, Legorreta stood out among the dozen or so interviewed. While most applicants began their presentations with reviews of their portfolios, Legorreta, then in his mid-70s, sat down and began a dialogue with board members about what the building should be. "He gave us a conversation about it rather than a picture," said museum president Van A. Romans, who recalled Legorreta's charm and confidence in his ability to give his prospective clients the building they wanted. The dialogue continued in subsequent meetings, Romans said, with the architect concentrating on his clients' wishes. "He didn't come up with any proposals immediately," Romans remembered. "He wanted to work with us to find a solution."

Critical to the selection process was finding an architect to design a building that would fit well within the neighborhood, that being the

revered Fort Worth Cultural District where stellar works by Louis I. Kahn, Tadao Ando, and Philip Johnson comprise a compact constellation of architectural jewels. Soon to join that exclusive community is Renzo Piano, whose anxiously anticipated expansion of Kahn's Kimbell Art Museum is foreseen as opening in 2012.

As part of their due diligence, board members traveled to see other significant museums, including Legorreta + Legorreta's "El Papalote" Children's Museum in Mexico City. There were many similarities in program between the 260,000-sf El Papalote, completed in 1993, and the future 166,000-sf museum in Fort Worth, including the need to inspire children about learning without overwhelming them with an immense facility. For El Papalote, the architect employed understandable forms, tactile materials, and vibrant colors to stimulate children's imagination.

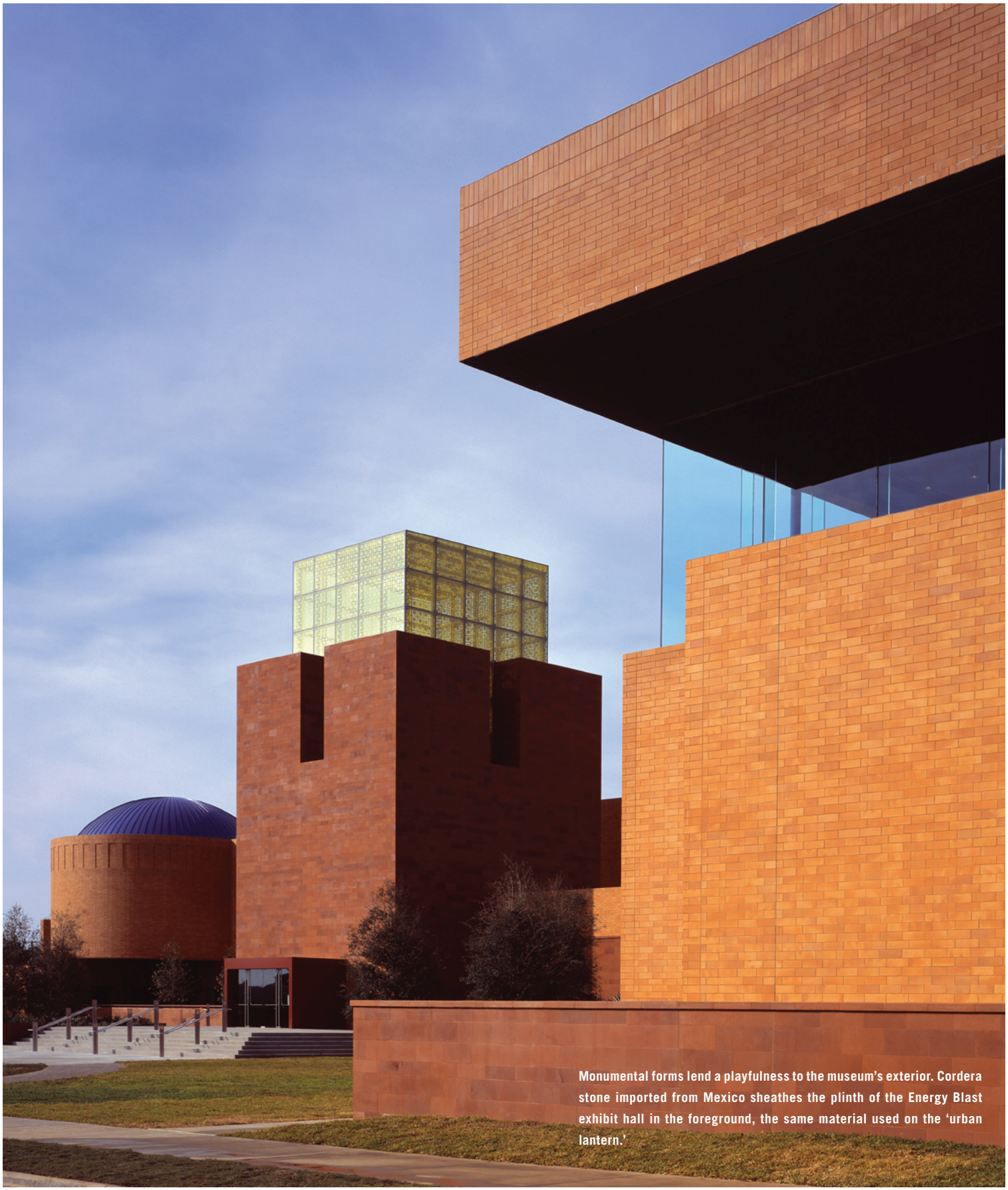
Once the board approved the commission, Legorreta told the directors, "It will be happy building," recalled Romans, adding, "He understood who we were and our core values." Teamed with local firms Gideon Toal as architect of record and Mesa Design Group as landscape architect, Legorreta + Legorreta set to work with experts in exhibition design enlisted by Romans, whose previous job was leading the creative design and development arm of The Walt Disney Company.

Completed in November 2009, the $49.7 million Fort Worth Museum of Science and History replaced an older complex that housed its exhibits, administrative offices, and pre-kindergarten school since the early 1950s. That 1950s facility and its later additions, in Romans' words, had been "loved to death."

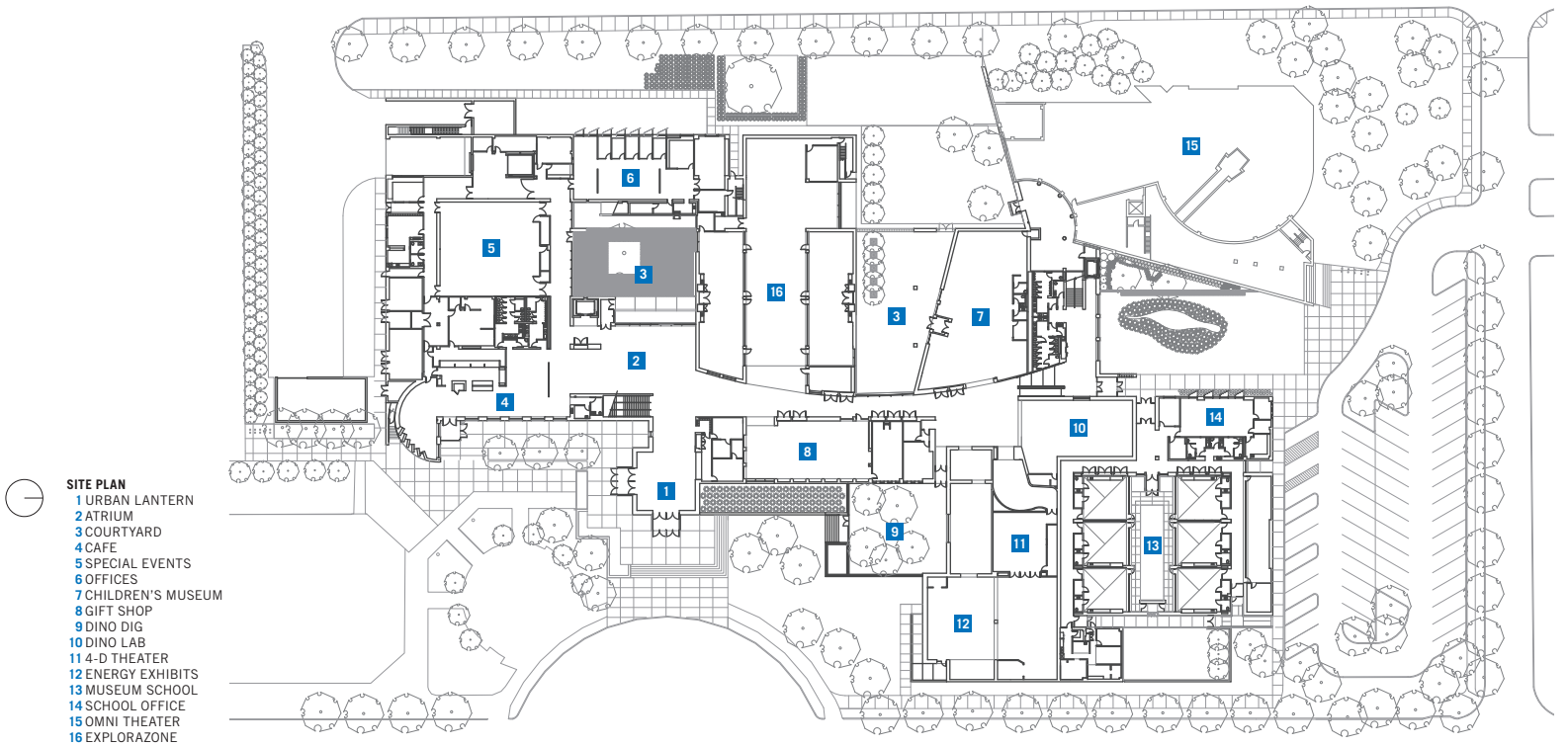
The siting of the new museum places its entry – marked by a 76-feet-tall tower crowned with a large rectangular glass lantern – at the terminus of Crestline Road that traces the southern perimeter of the Cultural District. The wide, open-air entry plaza connects pedestrians with the adjacent

(preceding spread) A signature element in the work of Ricardo Legorreta, the entry tower serves as an 'urban lantern' that broadcasts a display of light across the city. The museum is the latest addition to the Fort Worth Cultural District.

(this page, counterclockwise from top) Vivid color and curious exterior details emphasize the museum's mission to stir the imagination. Natural light further enlivens the radiant colors in the interior spaces. Resplendent in jacaranda blue, the Heritage Courtyard is among the museum's 30,000 square feet of programmed outdoor space.



Monumental forms lend a playfulness to the museum's exterior. Cordera stone imported from Mexico sheathes the plinth of the Energy Blast exhibit hall in the foreground, the same material used on the 'urban lantern.'



Cowgirl Hall of Fame, a two-story neo-Deco confection designed by David M. Schwartz Architects and completed in 2002.

The museum's tower, a familiar motif in Legorreta's work, is called an "urban lantern" because its glass crown is illuminated with a combination of LED and compact fluorescent lights that can be programmed to broadcast a spectrum of colors. "The idea of creating an urban lantern came from the notion of orientation within the city. In the same way that lighthouses guide ships at sea, we wanted to guide people in the city to the museum," explained Legorreta in a museum press release. "At the same time, we were able to play with two elements that are always present in our architecture and we think symbolize a lot of what this museum is about—light and color. In our interpretation, light symbolizes knowledge, creativity, imagination, and spirituality. Color, on the other hand, for us means passion for life, humanism, and happiness."

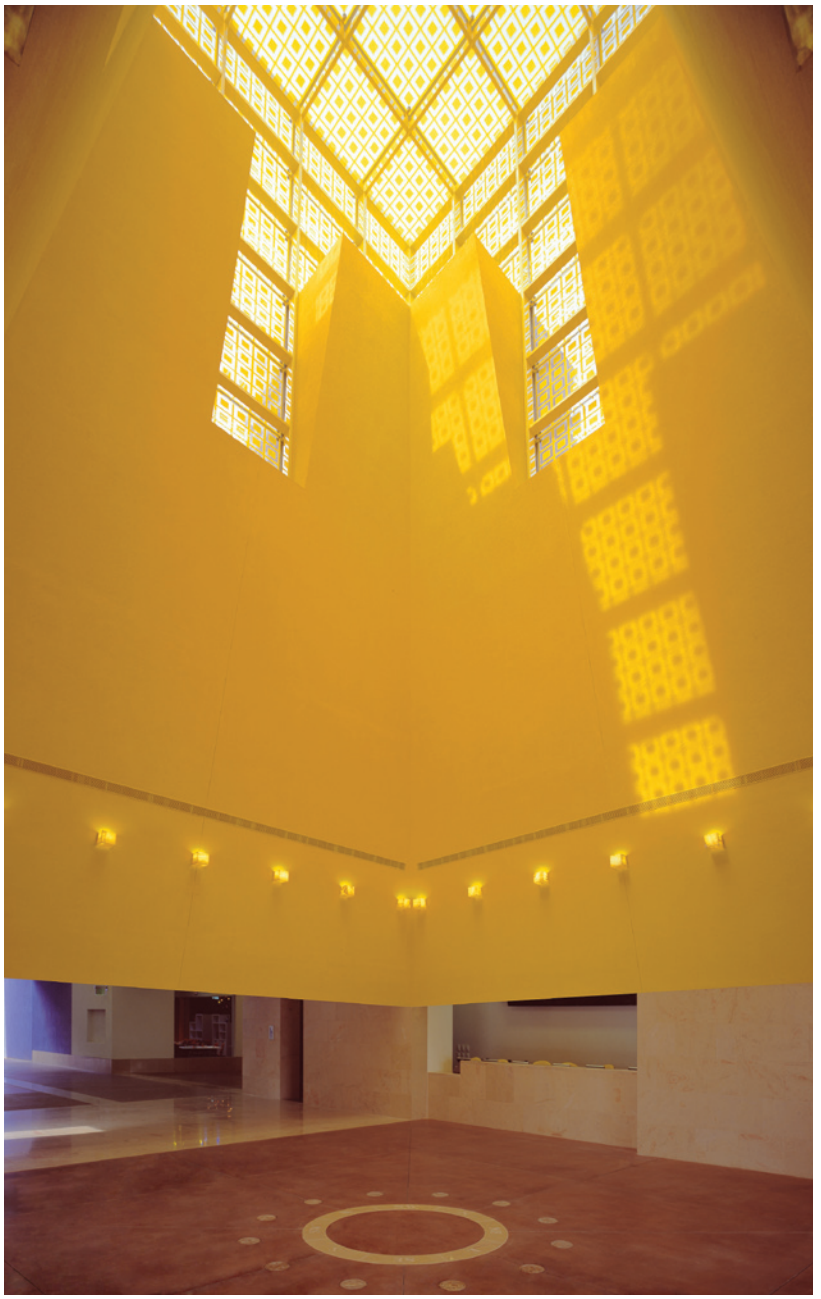
The approach to the main entry presents a full view of the east elevation, with the tower flanked by two-story wings bookended with outsized forms—the cylindrical planetarium at the far left and at the far right an enigmatic block that houses the double-height "Energy Blast" exhibit hall with its massive, cantilevered brick roof that appears to float over a tall ribbon of transparent glass. Across the museum's long east facade, the same reddish-orange "jumbo" brick envelops the building's upper level that rests atop a band of elongated units of Cordera stone that also clad the entry tower.

Stepping inside at the base of the tower, one is immediately struck by the first of the museum's brilliantly colored interior spaces. Here, an intense yellow permeates this soaring entry volume in which one's eye instinctively travels up toward the yellow steel structural grid that supports the yellow-fritted glass crown. A low portal then compresses the entry sequence before dramatically expanding into the pristine white atrium with its wide stairway rising to second-floor exhibit spaces. To the right on the ground level is a long hall – the museum staff calls it "main street" – that connects with glass-walled studios where kids engage in hands-on science experiments. Strung across the width of the hallway at ceiling level is a series of vertical beams painted a bright yellow that exaggerates their presence overhead.

Bold color also infuses the museum's 30,000 square feet of programmed outdoor spaces with a distinct Latin American vibe. The Heritage Courtyard, located at the back of the atrium, behind a floor-to-ceiling partition of frameless glass, is particularly striking for its jacaranda blue on two-story walls that surround a generous open-air patio with a large live oak, original to the site, at its center. The influence of Legorreta's mentor, Luis Barragán, is palpable in this minimalist space animated by the graphic display of shadows and the subtle sound of water rippling down an extended ramp into a rectangular pool at floor level.

Legorreta, following in the steps of Barragán, defines space with vertical planes, either opaque or glazed, rather than with columns. That spatial aesthetic has rendered a museum endowed with large, open volumes that suggest a broad-minded institution with the ideal environment for education. That, in fact, is the mission of the museum, which was founded in 1939 by a group of teachers as a place to educate young children through programs that would foster a better understanding and appreciation of history, science, and culture. Almost 70 years later, the museum now extends its reach to encompass life-long learning for adults. The new building by Legorreta + Legorreta aligns with that expanded mission by creating a place that stirs the imagination at any age.

Stephen Sharpe is the editor of *Texas Architect*.



(counterclockwise from top) Within the entry tower, the volume soars 76 feet to the fritted glass crown. Along the museum's 'main street' are studios where passersby can watch activities through transparent partitions. The architect worked with museum staff and exhibit designers to accommodate facilities for teaching in an enjoyable environment.

RESOURCES FITTINGS AND VALVES: Ferguson Waterworks; MASONRY UNITS: Acme; MASONRY STAINING: Nawkaw Southwest; METAL DECKING: Nucor Steel a Vulcraft Co.; ARCHITECTURAL WOODWORK: Accuride; LAMINATES: Formica; SOLID POLYMER FABRICATIONS: DuPont Surfaces; COMPOSITE PANELS: Alucobond (3A Composites); MEMBRANE ROOFING: Firestone; PAINT: Sherwin Williams; OPERABLE PARTITIONS: Moderco; CUSTOM COUNTERTOPS: Classic Stainless; STEEL FRAMEWORK AND GLAZING: Novum Structures; SECURITY CART AND SHELVING: InterMetro Industries Corp.; TRACK LIGHTING: LSI; CONTROL SYSTEM AND THEATRICAL FIXTURES: ETC Connect; EXTERIOR COLD CATHODE: Innovative Lighting; RETAIL STORE WALL WASH LIGHTING: Vode Lighting; BULLET ADJUSTABLE ACCENT LIGHTING: Winona Lighting; LED LIGHTING: BK Lighting; LIGHT BALLS: Shaper Lighting; LANTERN COLOR: Color Kinetics; DOWNLIGHTS: Edison Price; CLASSROOM UPLIGHTS: Elliptipar (The Lighting Quotient); OFFICE/CONFERENCE ROOM LIGHTING: Finelite; EMERGENCY LIGHTING: Omega Lighting; LANTERN ACCENTS: Targetti; METAL HALIDE ACCENTS: Amerlux; OPEN OFFICE LIGHTING: Zumtobel; HOLE IN WALL STEPLIGHTS: Bruck Lighting; PARKING POLES AND BOLLARDS: Philips Gardco; GENERAL STEPLIGHTS, BUMP LIGHTS, EXTERIOR STAIR DOWNLIGHT: Bega; CYLINDER BEAM PENDANTS: LAM a Philips Group Brand; INGROUND UPLIGHTS: Hydrel

Selecting the Best of Public Schools

by BILL T. WILSON II, FAIA

As a juror for the 2010 Exhibit of School Architecture sponsored by the Texas Association of School Administrators and the Texas Association of School Boards (with support from the Texas Society of Architects), I spent the better part of a week in July studying the latest work of some of my fellow Texas architects. The experience renewed my appreciation of the range of educational design being built across our state and the lasting impact that educators, administrators, policymakers, and, of course, architects can have in shaping the spaces and places where we educate our children.

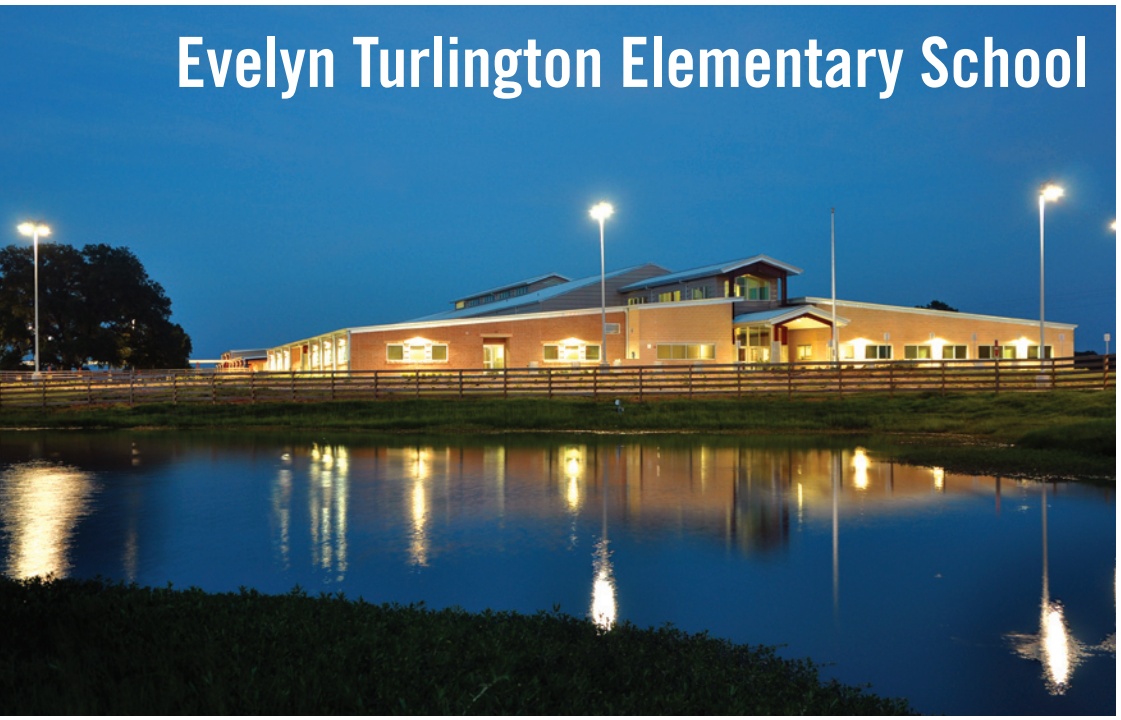
The construction of public education facilities in Texas has a significant economic impact in our state. The 99 projects submitted for the competition represent a public investment of over $2.25 billion.
Each year, the TASA/TASB competition is juried by a panel comprised of two school board members, two school administrators, and two architects. Joining me on this year's jury were Gary Griffith, AIA; Mike Smith, recently retired New Braunfels ISD school administrator; Alton Frailey, superintendent of Katy ISD; Richard Chambers, board president of Snyder ISD; and Vernagene Mott, a board member of Pflugerville ISD. Lee Burch, AIA, was an alternate juror. Serving as facilitator for the jury was Tim McClure, AIA, who was assisted by TASB staffers Laurie Korn and Jennifer Bartosh.

The jury recognized five projects for overall design excellence. The jury evaluated all the entries in six categories (value, process of planning, design, educational appropriateness, innovation, and sustainability), with each of the top five winners receiving the highest marks in all six areas under consideration.

These five projects, profiled on the following pages, reflect the best work of many creative leaders within our public education system. It is no small task to navigate the process of a public school construction program. Perhaps no other area of government is more directly accountable and accessible to the taxpayers which it serves, and rightly so. Just as we owe every child the opportunity for the best possible education, we also owe them the very best schools that we can build.

Bill T. Wilson II, FAIA, is a principal and studio director with WKMC Architects in Corpus Christi.

Evelyn Turlington Elementary School

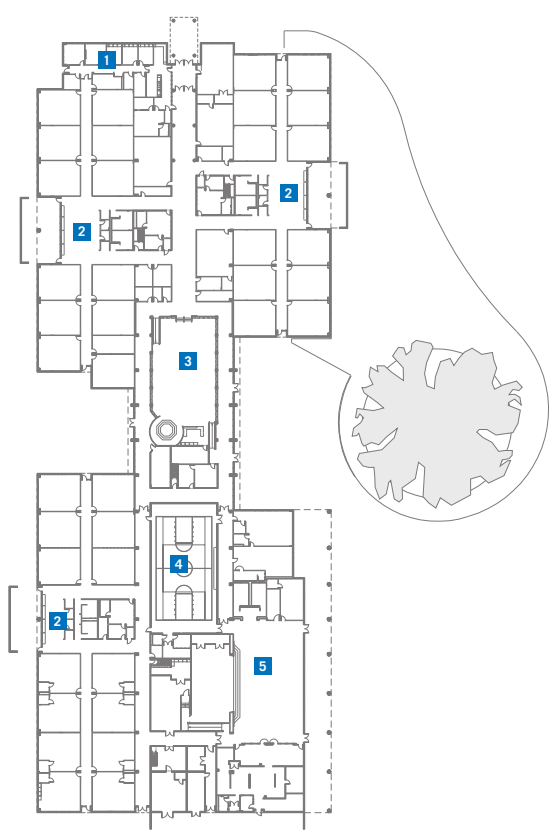


PROJECT Evelyn Turlington Elementary School, Hockley
CLIENT Waller ISD
ARCHITECT SHW Group
DESIGN TEAM Mark Lam, AIA; Sam Savage, AIA; Daniel Whalen, AIA; Dwayne Trahan, AIA; Luis Fernandez; Donovan Bryant
CONTRACTOR Gamma Construction
CONSULTANTS DBR Engineering Consultants (MEP); Brooks & Sparks (civil); Millunzi & Associates (food service)
PHOTOGRAPHER Luis Ayala, Assoc. AIA

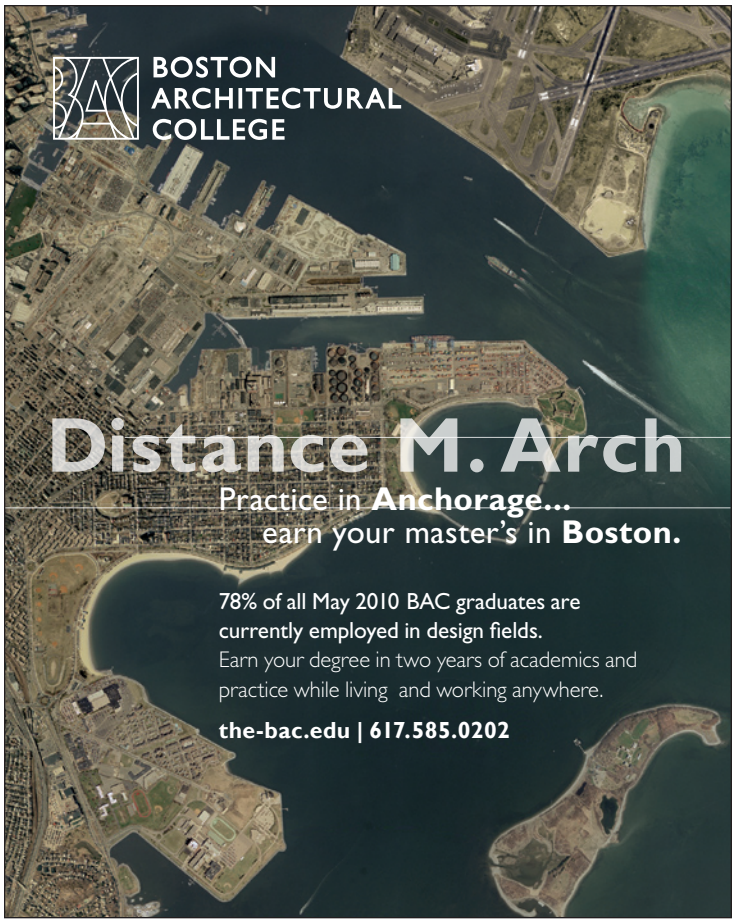
RESOURCES CONCRETE: Campbell Concrete & Materials; **WATERPROOFING**: Sonneborn; **METAL DOORS**: Ceco; **WOOD DOORS**: Graham; **ACCESS DOORS**: Overly Door Co.; **GRAPHICS & SIGNAGE**: South Texas Graphic Specialties; **TILE**: DalTile; **ACOUSTICAL CEILINGS**: National Gypsum; **ATHLETIC SURFACING INDOOR**: Armstrong; **WOOD FLOORING**: Action Floor Systems (Long Flooring); **PAINT**: Sherwin Williams, Pittsburgh; **MARKERBOARDS**: Claridge Products; **ATHLETIC EQUIPMENT**: Draper; **FANS**: Big Ass Fans

Designed by SHW Group, the 102,835-sf Evelyn Turlington Elementary School in Hockley was completed in 2009. The architects worked with Waller ISD to create a firm connection between the facility and its 20-acre rural site. Two pre-existing features influenced the design—a century-old live oak and a pond situated along the western boundary. The school's placement, form, and footprint were planned to preserve these natural features. The pond, coupled with a detention pond and an on-site well, allows rainwater to be captured and all potable water needs to be met. The building narrows at a centrally located library and aligns with the oak tree, creating a usable outdoor area and a connection between the building and outdoors. Steel portal frames form a structure that coincides with a 25-foot classroom module. In addition, local and natural interior and exterior materials were chosen for long-term sustainability, innovative design potential, and cost effectiveness. The facility's layout creates varied learning environments for the school's 800 students from pre-kindergarten through fifth grade and is organized into grade-level pods situated around the library. Evelyn Turlington Elementary School was recognized as the 2010 Caudill Winner, the highest award given in the annual TASA/TASB Exhibit of School Architecture.

NOELLE HEINZE



FIRST FLOOR PLAN
1 ADMINISTRATION
2 CLASSROOMS
3 LIBRARY
4 PHYSICAL EDUCATION
5 DINING



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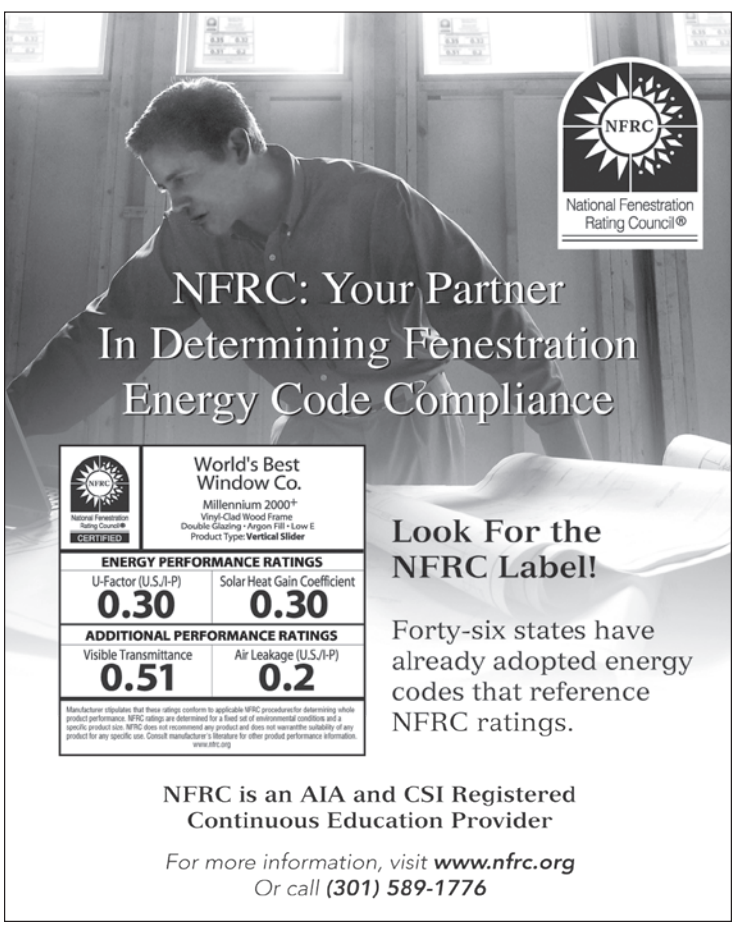


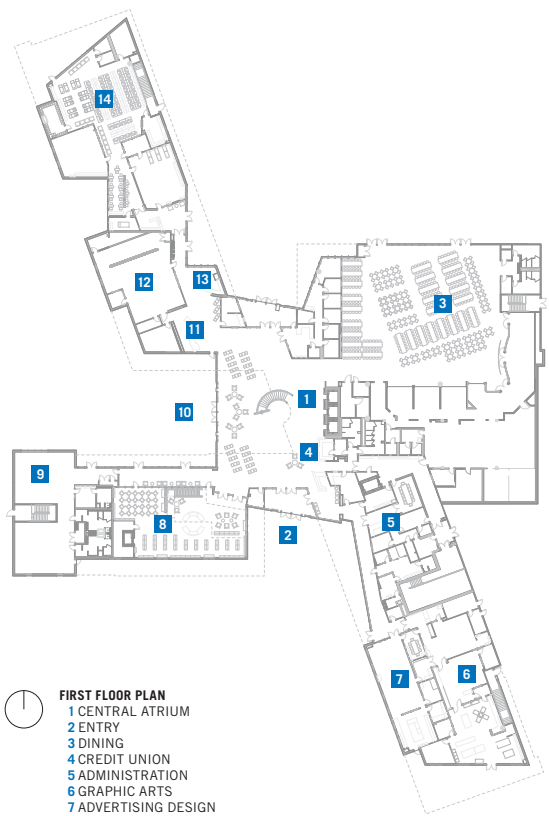
Dubiski High School

PROJECT John A. Dubiski Career High School, Grand Prairie
CLIENT Grand Prairie ISD
ARCHITECT Corgan Associates
DESIGN TEAM Steve Hulsey, AIA; Eric Horstman, AIA; Jason Mellard, AIA; Alexa Balouziyeh; Catherine Richey; Luis Tejeda
CONTRACTOR Lincoln Builders of Texas
CONSULTANTS Adams Engineering (civil); SMR Landscape Architects (landscape); L.A. Fuess Partners (structural); IEG (MEP); Armko Industries (roof); H.G. Rice & Company (food service)
PHOTOGRAPHER Charles Davis Smith, AIA

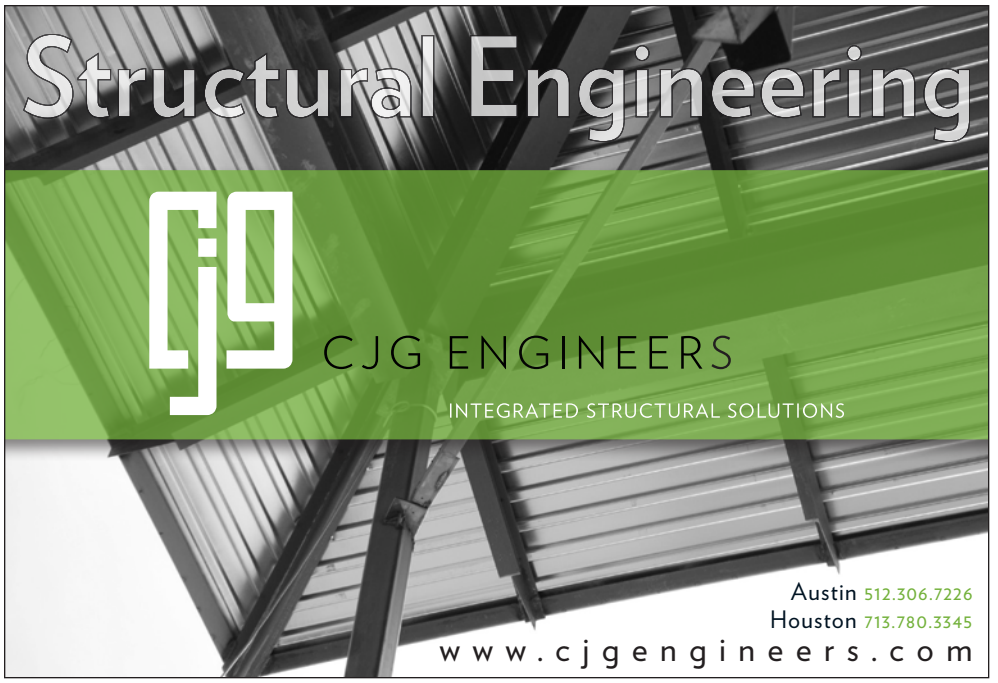
RESOURCES **WATER FEATURES**: Roman Fountains (Water Structures); **PRECAST ARCHITECTURAL CONCRETE**: Gate Precast; **MASONRY UNITS**: Acme; **METAL PANELS**: Supreme Roofing Systems; **ENTRANCES AND GLAZED CURTAINWALL**: Kawneer; **INSULATED TRANSLUCENT WALL PANEL SYSTEM**: Kalwall; **PASS THRU WINDOWS**: Nissen & Company; **GYPSUM BOARD**: USG; **TILE**: American Tile Supply, DalTile; **SIGNAGE**: ASI Signage Innovations; **PROTECTIVE COVERS**: AVADEK; **OPERABLE PARTITIONS**: Modernfold; **EXTERIOR SUN CONTROL DEVICES**: Armetco Systems; **KILN**: Paragon Kilns (Trinity Ceramic Supply); **INSTRUCTION TELEVISION**: Infinity Sound; **FOOD SERVICE EQUIPMENT**: Supreme Fixtures; **AUTOMOTIVE PAINT BOOTH**: Sherwin Williams; **MANUFACTURED CASEWORK**: Tesco (J&S Equipment Company); **LAB CASEWORK**: Kewaunee Scientific Corp.; **RESTAURANT AND BAR FURNITURE**: Zum and Topdeq (Wilson Interiors); **THEATRICAL LIGHTING CONTROLS, RIGGING, CURTAINS**: Texas Scenic Company; **GYMNASIUM EQUIPMENT**: Draper

John A. Dubiski Career High School, designed by Corgan Associates, is a 2,000-student career and technology school located in Grand Prairie. The school's curriculum seeks to reduce the dropout rate and prepare graduates to enter college or the workforce. The four-story, 250,000-sf structure is designed to accommodate unique programmatic needs, including specific career-track diploma programs. The goals of the project were to provide an environment conducive to collaborative learning; to provide a dynamic and professional environment that fosters the elevation of spirit; and to design in harmony with the physical environment, conscious of immediate surroundings, energy use, and sustainability. The classroom wings 'spin off' a central four-story atrium. Small, informal breakout spaces provide whiteboards and projectors outside the classrooms. The school's site dictated many features of the design. Precast panels on the south and west sides of the building buffer highway noise and provide high thermal mass. The building is conditioned using a geothermal HVAC system, and the north and east sides feature walls of windows, bringing in natural light to occupants. John A. Dubiski Career High School received an Honor Award in the 2010 TASA/TASB Exhibit of School Architecture.

NOELLE HEINZE



FIRST FLOOR PLAN
1 CENTRAL ATRIUM
2 ENTRY
3 DINING
4 CREDIT UNION
5 ADMINISTRATION
6 GRAPHIC ARTS
7 ADVERTISING DESIGN
8 LIBRARY
9 FITNESS
10 COURTYARD
11 CAFE
12 CULINARY ARTS
13 SCHOOL STORE
14 COSMETOLOGY



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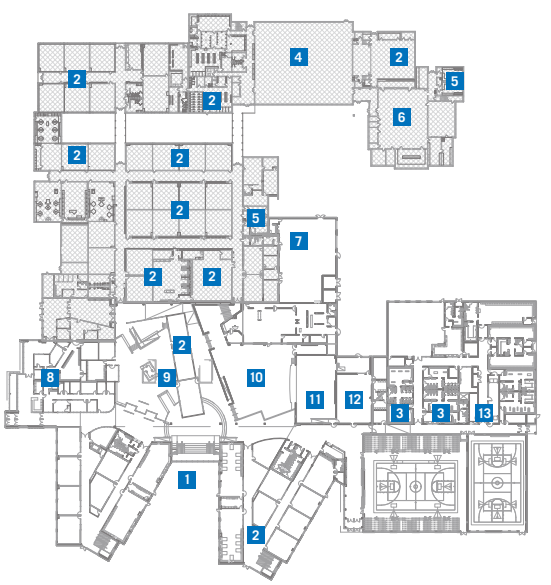
Giddings High School/Middle School

PROJECT Giddings High School/Middle School Conversion, Giddings
CLIENT Giddings ISD
ARCHITECT SHW Group
DESIGN TEAM Tom Oehler, AIA; Frank Kelly, FAIA; Walter Estay, AIA; Christian Owens, AIA; Cristy Bickel, AIA; Wanira Magaloni, AIA
CONTRACTOR Gaeke Construction
CONSULTANTS Hendrix Professional Engineers (MEP); SHW Group (structural); Hanrahan Pritchard Engineers (civil); JMK Foodservice Consulting & Design (food service); Austech Roofing Consulting (roof); Onsite AV Service Partners (AV); Chaparral Professional Land Surveying (surveyor)
PHOTOGRAPHERS Paul Bardagjy; Brian Mihealsick

RESOURCES STONE: Texas Quarries; **TILE**: DalTile; **WALL COVERINGS**: Louis and Company; **SPECIAL WALL SURFACES**: 3Form; **CARPET**: Shaw

Giddings Independent School District hired SHW Group to design a technology-rich learning environment for its high school and middle school students, while optimizing space and resources. The proposed solution renovated and re-purposed the existing, but outdated high school into a middle school. The renovated building was joined to a new high school building, creating a single facility for the district's 1,400 students in grades 6-12. The 104,000-sf complex expands from a common administrative and welcome area, with soaring ceilings clad in locally sourced wood. A main staircase features an informal, tiered lecture area. The architects designed a slightly tiered addition that blends with the exterior of the existing building and provides a transition between the two structures. Glass panel walls allow natural light to flood the interior during the day. At dusk, specially designed panels of historic scenes are lit from within. The school contains many large and open spaces, transparent glass walls, and shared resources such as cafeteria, athletic facilities, performance spaces, and some instructional spaces. All of the school's technology is connected to a central platform and may be remotely accessed and controlled virtually via the Internet. The entire renovation was completed in eight weeks. Concrete, stone, brick, and metal panels were all manufactured locally. The project received an Honor Award in the 2010 TASA/TASB Exhibit of School Architecture.

NOELLE HEINZE



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3 LOCKER ROOMS
4 GYM
5 RESTROOMS
6 BAND HALL
7 VOC/AG SHOP
8 ADMINISTRATION
9 LIBRARY
10 CAFETORIUM
11 STAGE
12 BLACK BOX THEATER
13 ATHLETICS WING

Culinary Arts Program

El Paso Community College's Culinary Arts Program, designed by Parkhill Smith & Cooper, is a $5 million, 22,226-sf renovation located in the Administrative Services Center, Building B. The renovated facility was designed to accommodate students on a waiting list for the culinary program. The architects held meetings with students, chefs, and staff to meet the client's needs and the American Culinary Federation program requirements. Collaboration guided plans for spatial adjacencies, circulation, food service equipment, audio/visual equipment, point of sales, security, and educational and health department codes. To create an open environment and showcase culinary activities, all corridors are lined with glass. The new facility includes six specialized kitchens, a storage and receiving area, offices, a student resource center, restaurant 'Thirteen-09,' and 'Dine 'n Dash Market.' A 3,711-sf receiving and storage area was designed to procure food products, and for students to sort, prepare, and then store them within the appropriate storage system. A separate ice carving station and walk-in freezer is also included. The demonstration/test kitchen is designed as flexible space for culinary demonstrations, community events, and continuing education courses. The El Paso Community College Culinary Arts Program received a Merit Award in the 2010 TASA/TASB Exhibit of School Architecture. The project also won a 2010 AIA El Paso Design Award. (See the news article p. 23.)

NOELLE HEINZE

PROJECT Culinary Arts Program, El Paso
CLIENT El Paso Community College
ARCHITECT Parkhill Smith & Cooper
DESIGN TEAM Mary Lopez, AIA; Luis Guevara; Hector De Santiago, AIA; Jana Forbes, IIDA
CONSULTANTS H.G. Rice & Company (food service); RBM Engineering (electrical); Fluid Systems (mechanical); Henry K Ng & Associates (structural); DataCom Design Group (AV/IT/acoustics)
PHOTOGRAPHER Geof Harral

RESOURCES **MANUFACTURED STONE**: Owens Corning; **LAMINATES**: Abet Laminati, Formica; **SOLID SURFACING**: Avonite; **INSULATION**: Johns Manville; **SECURITY GRILLE**: Overhead Door Corp.; **GLASS**: Oldcastle (Performance Glass and Aluminum); **DECORATIVE GLAZING**: 3Form (Performance Glass and Aluminum); **SPECIALTY PULLS**: Forms+Surfaces; **GYPSUM**: USG, ClarkWestern; **TILE**: DalTile, American Olean, Mirage, Interceramic; **METAL CEILINGS**: Chicago Metallic; **DOOR FRAMES**: Steelcraft; **WOOD DOORS**: Haley; **ENTRANCES AND STOREFRONTS**: Kawneer; **ACOUSTICAL CEILINGS**: CertainTeed; **WOOD FLOORING**: Gammapar; **CORK FLOORING**: Solida; **LAMINATE FLOORING**: Plynyl, Armstrong; **PAINTS**: Kwal, Zolatone; **GRANITE**: DuPont; **WALL REVEALS**: Fry Reglet; **TOILET PARTITIONS/FIRE EXTINGUISHERS**: K.D. Scholten; **FIREPLACE**: Modern Spark Fires; **TOILET ACCESSORIES**: Bradley; **MENU BOARDS**: IDS Menus; **FOOD SERVICE EQUIPMENT**: Arizona Restaurant Supply; **TEST KITCHEN FOOD SERVICE EQUIPMENT**: Sysco; **KITCHEN HOODS**: Mod-u-serve; **CHEFS COUNTER**: CounterCraft; **FURNITURE**: Facilities Connection; **SOFTWARE**: Autocad, Autodesk

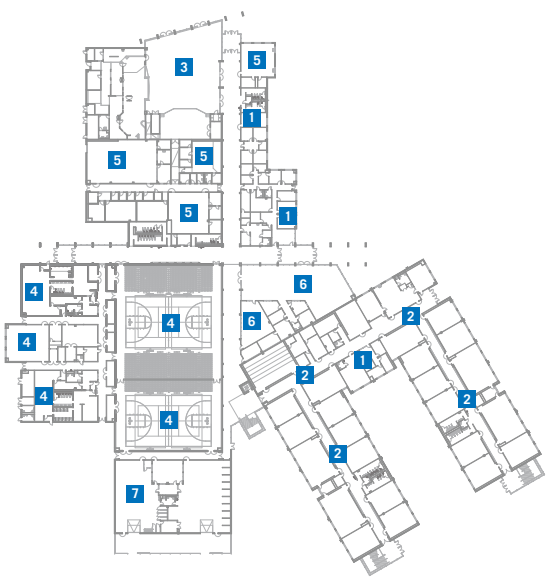
Ennis Junior High School

PROJECT Ennis Junior High School, Ennis
CLIENT Ennis ISD
ARCHITECT SHW Group
DESIGN TEAM Terry Hoyle, AIA; John Hansen, AIA; Jennifer Deng, AIA; James Wallace, AIA; Robert Davis, AIA; Lelia Goehring, AIA; Allison Binford; Russell Ransbarger; Lelia Kim
CONTRACTOR Charter Builders, a Balfour Beatty Company
CONSULTANTS Estes McClure & Associates (MEP/IT); Glenn Engineering (site/civil); Ramsey Landscape Architecture (landscape); JMK Foodservice Consulting & Design (food service); Fugro (geotech); BAi (acoustics)
PHOTOGRAPHER Mark McWilliams

RESOURCES **ATHLETIC SURFACING**: Advanced Polymer Tech; **MASONRY UNITS, VENEER ASSEMBLIES**: Acme; **METAL MATERIALS**: Steel Boss International; **EXPANSION JOINT COVERS**: InPro Corporation; **ROOF/WALL PANELS, METAL ROOFING**: MBCI; **FASCIA AND SOFFIT PANELS**: AEP Span; **METAL/WOOD/SPECIALTY DOORS**: Piper Weatherford; **ENTRANCES, GLAZED CURTAINWALL**: Kawneer (Alliance Glass); **GLASS**: Oldcastle (Alliance Glass); **OVERHEAD DOORS**: Overhead Door of Dallas; **TRANSLUCENT PANELS**: CPI Daylighting (American Mainline Products); **GYPSUM BOARD FRAMING**: Dietrich Metal Framing; **GYPSUM**: USG; **ATHLETIC WOOD FLOORING**: Robbins Flooring Surfaces (Ponder Company); **FLUID APPLIED FLOORING**: Texas Resins Corp.; **PAINT AND HIGH PERFORMANCE COATINGS**: ICI; **EPOXY QUARTZ FLOORING**: DuraFlex; **FLOOR HATCHES, PROJECTION SCREEN, EXPANSION JOINT COVERS, STAIR NOSINGS**: PDV Associates; **PROTECTIVE COVERS**: AVADEK; **METAL LOCKERS**: Lyon Workspace Products; **GYM EQUIPMENT**: Draper, Senoh; **SPECIALTY SEATING**: Sedia Systems; **MUSIC STORAGE**: LSI Corp.; **LAB CASEWORK**: LSI Corp. (J&S Equipment)

Designed by SHW Group, Ennis Independent School District's newly constructed junior high is a 195,000-sf facility on a 50-acre site. The design incorporates a contemporary feel and function. Classrooms are configured to be flexible to support interactive teaching through integrated technology. Large-group instruction spaces and a closed-circuit television studio are two significant features. The school serves 1,200 students in grades seven and eight, and grades are separated on two floors, creating "neighborhoods" that share common spaces along a central circulation spine. A dual-function cafeteria/performance space provides flexibility and the two-story classroom wings minimize the building footprint, which offers an opportunity for future expansion. The district chose to incorporate an energy management system and light sensors, saving resources and lowering energy consumption. In addition, the facility is equipped with a geothermal heating and cooling system. Rainwater run-off from the building is captured in an on-site pond, which allows for outdoor learning activities. Roofing materials were selected to minimize heat gain. The gym is illuminated with daylight from large expanses of translucent panels and glazing at each stairway affords a sense of openness. Every corridor has exterior views, and interior glazing throughout the school creates transparency. Ennis Junior High School received a Merit Award in the 2010 TASA/TASB Exhibit of School Architecture.

NOELLE HEINZE



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7 INDUSTRIAL TECHNOLOGY

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In May of 1997, American Desk was sold. What followed was a restructuring of the company, which did not include direct salesmen. At the time Chico decided to put his 40+ years of experience to work for himself—he opened A. Bargas & Associates. In 2001 his youngest daughter, Hollie Bargas Wright, joined the team. In recent years A. Bargas & Associates has expanded their staff, which now includes sales representatives in all areas of Texas.

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'San Antonio Awards' continued from page 16

simple and economical building located on a parcel of land south of downtown. The building is organized in an H-shaped plan that efficiently organizes probation officers' offices on one side and administrators on the other.

San Antonio Museum of Art at **The Gloria Galt River Landing**, by Overland Partners, is a shaded visitor reception area, pavilion, esplanade, and terrace along the museum's north side, which allows riverfront access and boat landings, on the recently complete extension of the city's beloved Paseo del Rio.

Two other awards were presented.

The **Douglass Elementary School Additions** by Kell Muñoz received the Mayor's Choice Award. Started in 2000, the awards recognizes outstanding work on publicly funded architectural projects. Mayor Julian Castro presented the award to principal-in-charge/project designer Jerry Sparks.

The **Medical Arts Building**, one of San Antonio's most famous and treasured landmarks, received the AIA San Antonio 25-Year Award, which recognizes architectural projects of significant cultural importance that were completed at least 25 years ago. Located adjacent to Alamo Plaza, the Medical Arts Building, designed by Ralph Haywood Cameron, is known today as the Emily Morgan Hotel. Uniquely juxtaposed with the Alamo, the Medical Arts Building was one of the first symbols of modernity in a form of a skyscraper in San Antonio. Cameron clad the lowest floors with cut stone and brick facings above. Embellishments in glazed terra cotta are found throughout the lowest and uppermost floors. Gothic details, in fashion at the time, are reminders of the original purpose of the building. Gargoyles demonstrate various ailments such as toothaches and other medical themes. In 1976, the building was converted into a modern office building with a subsequent renovation in 1984 to turn the building into the Emily Morgan Hotel. As part of the Alamo Plaza Historic District, the building is listed on the National Register of Historic Places.

In a salute to outstanding civic leadership, AIA San Antonio president Bob J. Wise presented the AIA San Antonio President's Award to former mayor **Phil Hardberger**. The certificate stated that it was given "in recognition of his outstanding contributions that have enhanced the quality of life in San Antonio by elevating architecture and the arts, promoting the value of community, and preserving the natural environment."

TA STAFF

'Responsible Investments' continued from page 27

performed in the courthouse's restored district courtroom.

In addition to the 28 Texas architecture firms that have worked directly on THCPP-funded restorations, all of the contractors involved in the projects have been local to Texas as well. Because of the technical nature of the work involved, the skill sets developed by subcontractors have become an exportable commodity. For example, plaster expert Matt Henson had five employees when his Lubbock-based company, Professio, was hired in 1999 to work on the Shackelford County Courthouse (originally designed by J.E. Flanders and completed in 1884; restored under the direction of TWC Architects and rededicated in 2001) in Albany. Now, having been involved in more than 30 courthouse restorations across the state, his small business has quadrupled in size and work on other historic preservation projects around the U.S. has brought Professio into national prominence.

Over the past dozen years, state lawmakers have appropriated on average $50 million annually to the THCPP. However, due to the ongoing recession and its disastrous effect on state revenue, the Texas Historical Commission has lowered to $20 million its current request from the 82nd Legislature. With the state's looming budget shortfall that could approach $25 billion, the future of the popular program is unclear. In theses difficult economic times, making the decision to preserve architecture may seem like a tough sell, but investments in our heritage must be seen as investments in our future as well.

In 1890, the elected officials of Fayette County recognized the importance of erecting a new courthouse. County Commissioner made the difficult decision to pay nearly $100,000 – equal to about $1.5 million today – to build a courthouse (designed by James Riely Gordon) that they expected would serve the county for more than a century. In 2002, the Fayette County Commissioners Court was again confronted with a similar decision as their predecessors had faced 112 years earlier. However, for County Judge Ed Janecka, deciding to spend public funds to match a THCPP grant was not so difficult. He saw it as his "fiduciary responsibility to preserve the courthouse for future generations." All Texans should share that sense of responsibility. Just as we should strive to preserve the unique natural beauty of our state, so too should we endeavor to preserve its unique architectural heritage.

The writer practices architecture in San Antonio.

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IT Infrastructure

As information technology evolves, so does the need for planning space allocation

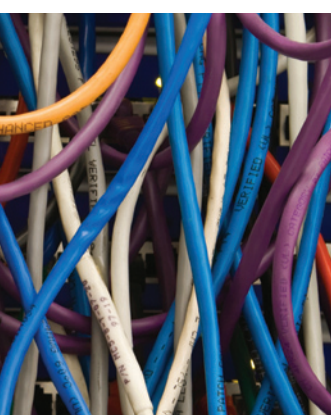
by JOHN JANKOWSKI

THERE WAS A TIME, not terribly long ago, when the telecommunications industry spoke of "convergence." Voice and data would soon be one, and the complexity that goes with building and maintaining separate systems would evaporate. That time is upon us; actually, it has been for years. Why, then, is building the corporate information technology infrastructure still so complicated?

Information technology is now the lifeblood of any modern organization. The infrastructure supporting IT systems is no less important in the design and construction of a facility than electrical service and water utilities. Unfortunately, many decisions related to the construction of IT systems are delayed until costly revisions are required and compromises must be accepted by the owner and/or end user.

Convergence has not just brought voice and data together; it has also allowed other technologies such as security, video-teleconferencing, and building automation to be connected via a corporate network. What once were separate systems allowing only limited use are now combined into a single comprehensive system that can reach out to every corner of a company's operations, including board rooms, parking garages, and even door jambs.

Architecture, engineering, and construction teams are made up of individuals with diverse areas of expertise who face a myriad of challenges during the design and construction of a project. Making the project even more complex is the fact that IT professionals essentially speak a different language from that spoken by architects and the other members of the AEC team. Also, they generally have a different perspective on the project. The ability to properly discover, document, and communicate IT infrastructure requirements – verbally and within design documents – is vital. Owners are often not able to articulate their needs clearly and the construction team usually isn't equipped with the requisite knowledge or experience to ask the right questions. Without the ability to thoroughly communicate those needs across the entire spectrum of stakeholders, it is almost impossible to integrate a high-quality technology infrastructure into a project on time and within budget.



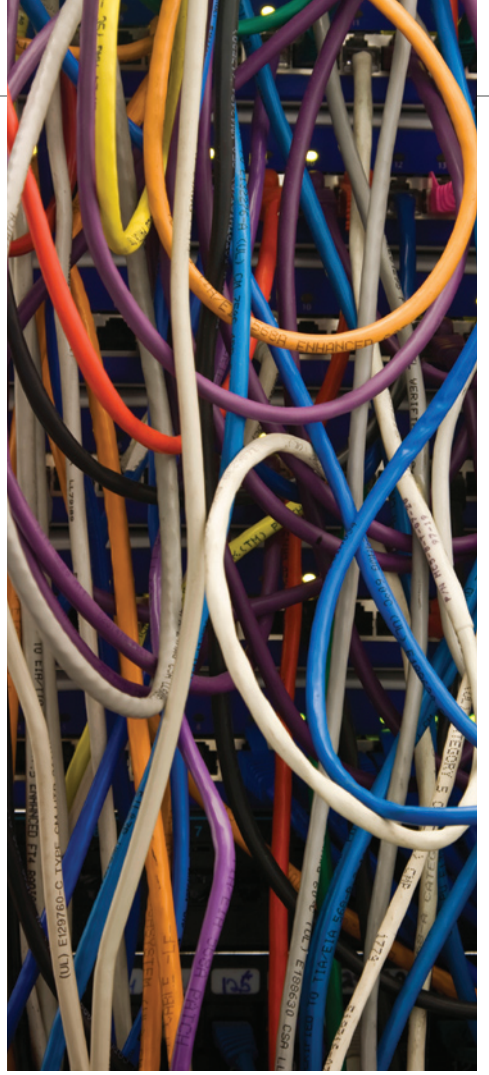
IT professionals, who are used to being the "go to guys" for everything IT related and accustomed to doing everything themselves, assume that a construction project is "just another project." Later in the design process, however, they find themselves in unfamiliar territory. Although IT infrastructure design is obviously related to IT, the process and deliverables are vastly different.

Similarly, even tech-savvy architects are unprepared for the complexities of today's IT infrastructure. While the architectural profession has experienced a transition from older architects (who dealt sparingly with technology), many of the younger generation of architects have grown up so immersed in technology that they take it for granted. This naiveté of the architectural design team with respect to technology infrastructure often results in inadequate pre-design budgets and design omissions. Consequentially, critical design elements – such as cabling systems, critical MEP loads, and audio-visual systems – are considered too late in a project's timeline to be economically or effectively integrated into a construction project.

Behind the Wall

All too often, technology infrastructure remains an afterthought in the design and construction process. A building's IT infrastructure can be described as the spaces, pathways and associated systems that provide telephone service, network and Internet access, data storage, critical power systems, audio/visual controls, and an ever-increasing list of a building's operating systems. Technology equipment such as servers, audio/visual components, and wireless devises do not stand alone passively like a piece of furniture. Each of these systems consume space, require power, generate heat, and require connectivity throughout the facility. By planning, designing, and integrating the infrastructure necessary to support a client's technology needs early in the process, rather than as problems emerge, AEC teams can be proactive and avoid costly redesigns.

For example, a small, mission critical server room can require anywhere from 100kw to 250kw of uninterruptable



power. When considered early in the project, along with associated systems and services required to support the space, all is well. But what if the building's core and shell mechanical and electrical systems did not take this critical load into consideration? Does the building's electrical service, switchgear, and distribution have the required capacity? Can the building's chillers and air distribution system provide enough heat exchange to cool the space on a 24/7 basis? Do these systems possess adequate redundancy for unexpected failure or routine maintenance? If these questions, and others, aren't properly answered or the budgets for these systems are found to be inadequate, what then?

And what about planning for the future? Because of the fluid nature of today's IT systems, it can be very difficult to predict what will be required six months from now, much less two to five years down the road. The term "future-proofing" is used to describe that kind of forward thinking that takes into consideration the planning for growth and the ability to deploy new equipment and services. Technology hardware takes up space – as well as requires power and creates heat – and typically more space is needed rather than less as time goes on. Simple and cost-effective accommodations can be made today when designing a space's technology infrastructure to allow for the growth of a client's organization in addition to enabling the addition of equipment and migration to new, perhaps unknown, technologies.

Case Study

The Texas A&M Health Science Center in Round Rock recognized how essential integrating a state-of-the-art technology infrastructure was to its mission. The facility, designed as the 164,000-sf anchor building within a master-planned campus, was also expected to support IT services for several future buildings. The project team, from the owner to the general contractor, was proactive in identifying and coordinating all aspects of technology within the project prior to the commencement of construction. Weekly meetings that included the entire team were held throughout the design process to facilitate rapid decision-making and complete coordination of related trades and systems.

As a result, regulated telecommunications service entrances and demarcation points were located with a secured space centrally located on the ground-level of the building. This location was identified during early space planning, allowing for the ability to integrate the technology infrastructure into the building's core.

IT services for the building – and ultimately for the entire campus – originate within a central server room of approximately 800 square feet to house up to 18 equipment cabinets. The design team worked together to provide space for server and network equipment cabinets, a redundant UPS system, and three 15 ton computer room air conditioners. Two computer room air conditioners were installed initially to provide redundancy at an initial equipment load—with the space and piping for a third future air conditioner to accommodate long-term requirements. The building diesel generator was sized to support critical building loads and the server room. To eliminate space loss due to ADA-required ramps, the team opted not to specify a raised floor. Instead, air conditioning supply and return air were contained within the ceiling space, and network cabling and power distribution was accommodated with an exposed overhead cable tray system.

Conclusion

Technology is indeed the lifeblood of business today. The greater communication, efficiency, and productivity it allows for continues to enhance the ability of organizations and individuals to do their work. With this increased role, however, comes increased dependence. Ensuring technology not only functions, but does so at an optimal level, is a high-stakes game companies cannot afford to lose. This demand is not going away. Designers and contractors must see the infrastructure supporting their client's technology as an integral part of the entire project and not simply an outside consideration that can be addressed at anytime.

John Jankowski is the president and founder of JanCom Technologies Inc. in Austin. He is a registered communications distribution designer (RCDD) through the Building Industry Consulting Services International. His expertise includes design and implementation of building cabling systems, outside plant telecommunications, network architecture, and high-performance data center design.

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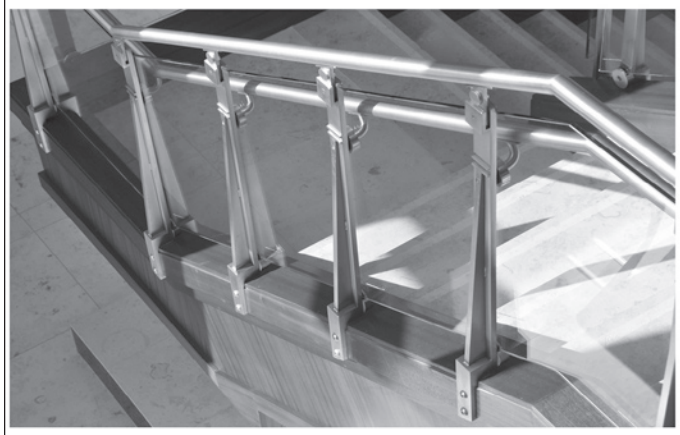

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Traces of UTSOA's First Century

Distinguished alumni have helped shape our world

by ALLISON GASKINS

THIS PAST FALL, THE UNIVERSITY OF TEXAS at Austin's School of Architecture celebrated its centennial with various symposia, lectures, and gatherings held under the banner of "UTSOA 100: Traces & Trajectories." Among the events was a three-part series of exhibitions—the first presented ideas about the future of Austin, the second featured work by faculty, and the third showcased architectural projects by alumni. Viewed as a whole, the exhibits illustrated the breadth of influence that the School of Architecture has had on our world.

The final exhibit in the series displayed the scope and scale of this influence, highlighting 28 projects by alumni both in Texas and across the globe, spanning the timeline of graduating classes from 1962 to 2007. Out of the 127 submittals, however, several esteemed alumni were not represented. Among them were:

Max Brooks (B. Arch '33), **Howard R. Barr** (B. Arch '34), and **David Graeber** (B. Arch '55) – This trio were key members in the successive life span of the original firm Kuehne, Brooks and Barr, which evolved into Brooks, Barr, Graeber & White. Their legacy spawned several firms including Graeber, Simmons & Cowan. Their accomplishments include the U.S. Embassy in Mexico City, the Labor Department Building in Washington, and the American National Bank in downtown Austin. Brooks died in 2002 and Graeber died in 2010.

Fernando Belaúnde Terry (B. Arch '35) – He laid the groundwork for the Architects Association of Peru and the Urbanism Institute of Peru, then served twice as president of Peru (1963-1968 and 1980-1985). Many consider him to be the father of Peru's modern democracy.

C. William Brubaker (B. Arch '50) – Brubaker joined Chicago-based Perkins + Will in 1950 while still a student at UT, then rose to be the firm's president and chairman. He also wrote books on school design and urban planning, lectured widely on urban design, and served on Chicago's Metropolitan Planning Council. Brubaker died in 2002.

Fuentes House for Eden and Hal Box, San Miguel de Allende, by J. Hal Box, FAIA

First National Bank, Chicago, by William Brubaker, FAIA, of Perkins+Will

Colorado History Museum and Judicial Complex, Denver, by John Rogers, FAIA, of RNL Design

American National Bank, Austin, by Kuehne, Brooks, and Barr

John Saunders Chase (M. Arch '52) – Chase was the first African-American to be licensed to practice architecture in Texas. He also was the first African-American to be enrolled in the university, the first major public institution in the South to desegregate.

J. Hal Box (B. Arch '50) – As UTSOA Dean from 1976 to 1992, Box started new graduate programs, established its acclaimed architectural drawings collection, and opened the Center for the Study of American Architecture. His leadership helped UTSOA achieve *U.S. News* and *World Report* ranking among "The Top Ten U.S. Architecture Programs."

John Rogers (B. Arch '56) and **Bette Peek Rogers** (B. Arch '56) – She was one of the only two women in her class. He started his own practice in Denver, later partnering with Jerome Nagel in the firm that became Langhart McGuire Barngrover Architects and then RNL Design. His significant structures helped transform downtown Denver. Both John and Bette died in 2010.

UT Austin's motto – "What Starts Here Changes the World" – clearly resonates in the extended traces of UTSOA alumni. While the trajectory of the School of Architecture's next 100 years is yet unknown, the previous century suggests great potential for continued influence on the built environment, both in theory and practice.

Also an alumnus, Allison Gaskins is a UTSOA faculty member.

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An Accent on Early Years

The playful self-discovery of Montessori and childhood shines through in an artful blend of brick families. Architects turned to **Blackson Brick Co.** for service and selection to construct an intricate design that blends well with stone.

The Montessori School at Starcreek
Allen TX

Architect
Sky Modern, Dallas

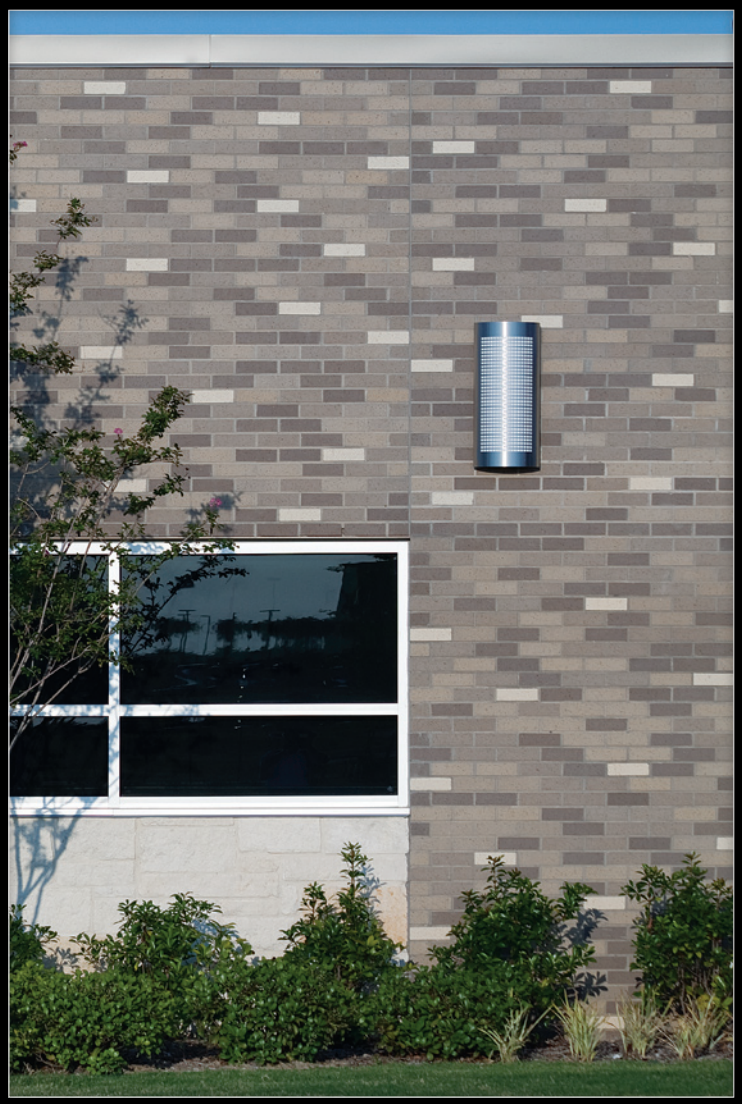
General Contractor
Plyler Construction, Sherman TX

Masonry Contractor
Art of Texas Masonry, Waco TX

Hebron Brick
Ocean Grey Blend Velour Modular

Hebron Brick
Silverado Velour Modular

Interstate Brick
Arctic White Modular (accents)

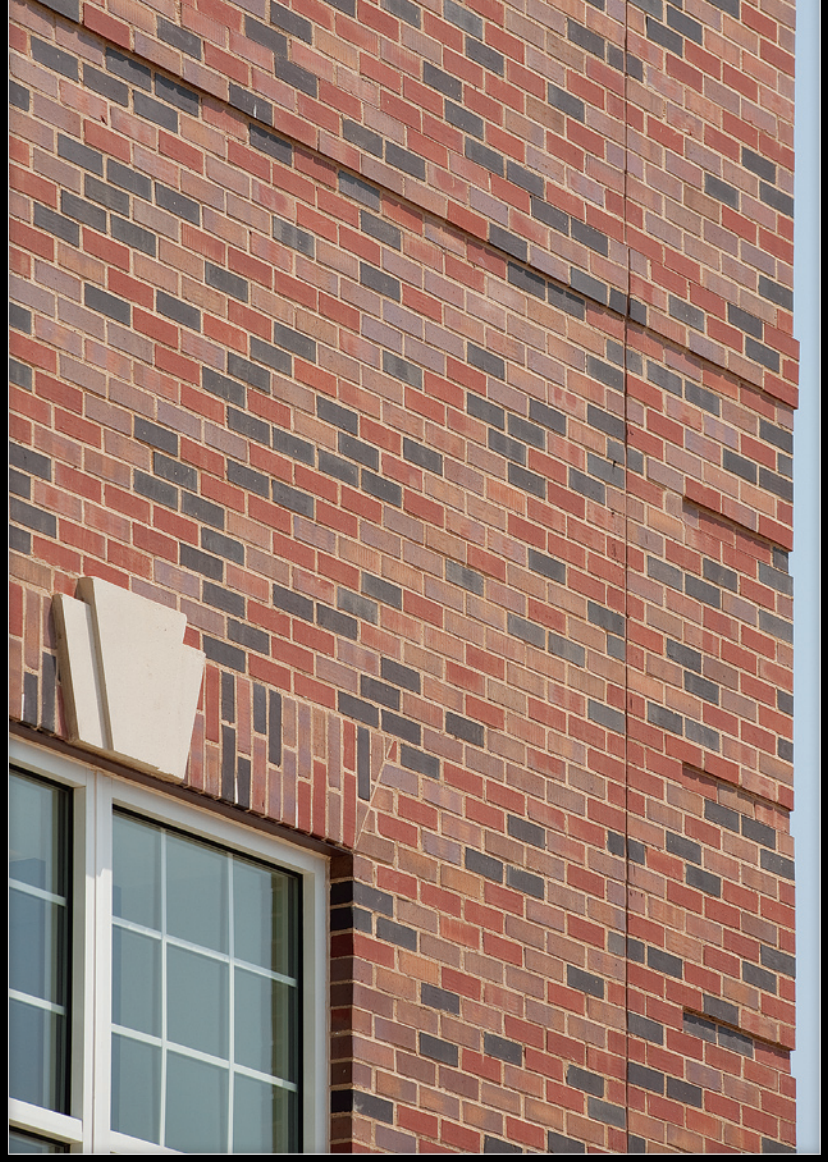


Design Achievements

- playful combinations express childhood
- thermal barrier to harsh afternoon sun
- regional building traditions
- inviting unit scale pleases user groups

Showcased Materials

- mix of colors provides design interest
- long-wearing, easily cleaned finishes
- brick blends, contrasts well with stone
- historical architectural legacy



No Middle Ground

Architects met the challenge to add gracefully to a historically significant and confined campus with expert matching and attention to brick detail, using existing and special blends, sourced and provided by Blackson Brick Co.

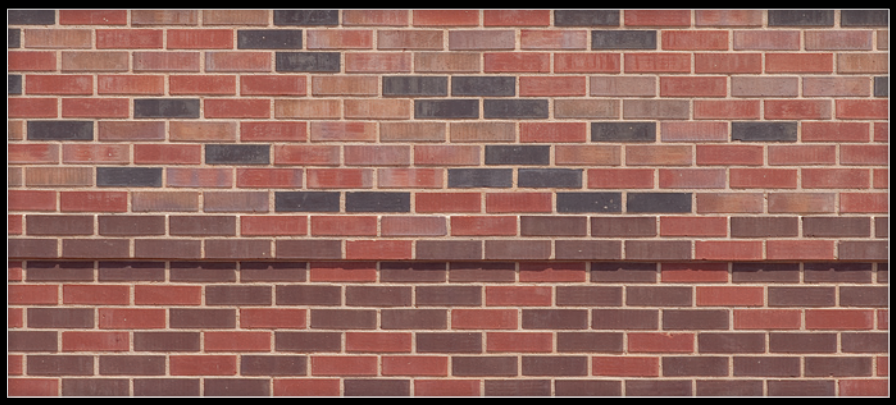
Design Achievements

- matched existing brick character, color
- subtle details animate simple geometry
- expanded school with respect for history

Showcased Materials

- performance equals original materials
- color range allows for exact matching
- brick pros' experience eased selection

Cloud Ceramics
Navajo Blend Smooth Modular



Cloud Ceramics
Special Mingle Smooth Modular 40% Burgundy, 60% Coffee

McCulloch Intermediate School
University Park TX

Architect
SHW Group, Plano TX

General Contractor
Adolfson & Peterson Construction, Richardson TX

Masonry Contractor
Wilks Masonry, Aledo TX

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Interstate Brick

Campus Gateway

Blackson Brick Co. helped architects satisfy priorities for LEED qualification, differing material scales, and the new design standard for a college's master plan. The building's simple beauty masks complex multidisciplinary science at its core.

Cedar Valley College Science Building
Dallas TX
Architect HOK, Dallas
General contractor Turner Construction Company, Dallas
Masonry contractor ROC Construction, Dallas

Interstate Brick
Tumbleweed Matte Super Emperor 4x8x16

Design Achievements

- large-scale units for sweeping curve
- grand design gesture in strong materials
- gateway structure sets tone for future

Showcased Materials

- LEED credit for model of sustainability
- common installation across materials
- single source for stone, brick options

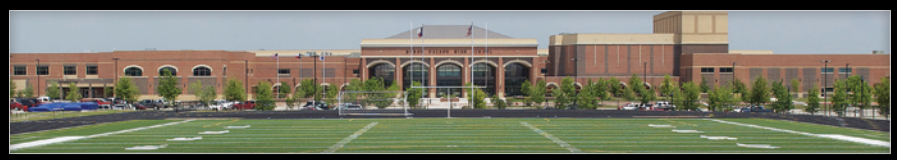
Class of Champions

Named for the golf champion who defined class as a competitor, this high school is wrapped in one of the classic building materials across the ages, made winningly modern with quality sourcing and service from **Blackson Brick Co.**

Kansas Brick & Tile
530 Flashed Velour Modular

Cloud Ceramics
Greystone Velour Modular

Cloud Ceramics
Ebony Ironspot Velour Modular



Design Achievements

- versatile scale to enliven large project
- rich palette of color combinations
- varied treatments to reflect functions
- dramatic contrast to landscape design
- geometric patterns enhance structure

Showcased Materials

- multiple manufacturer sourcing
- distinctive flashed, ironspot finishes
- economical, high-design coverage
- unit shape, scale for flexible design
- durable, low-maintenance material

Byron Nelson High School
Trophy Club TX

Architect Corgan Associates, Dallas
General contractor Charter Builders, Dallas
Masonry contractor Skinner Masonry, Mesquite TX

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